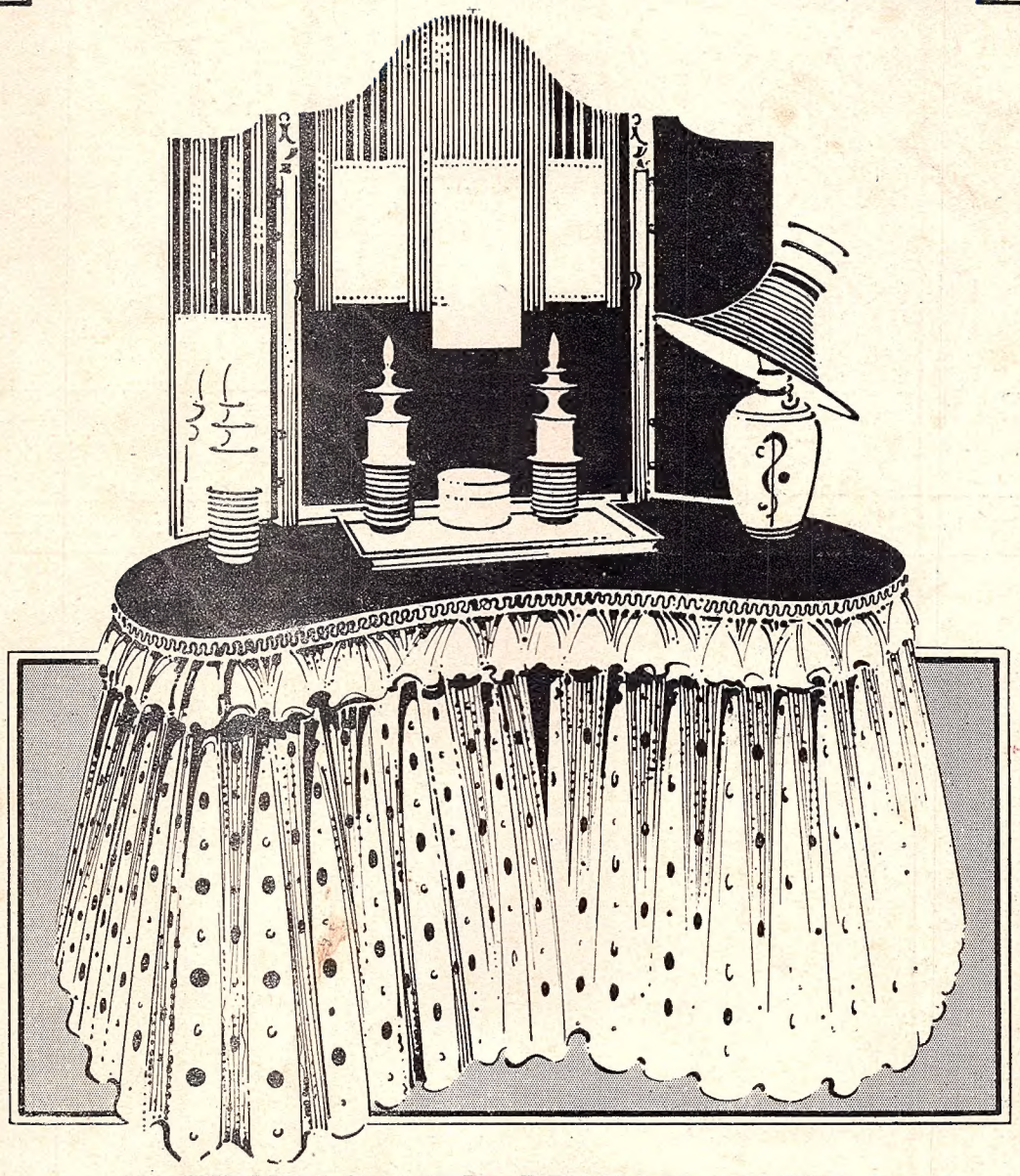
WOODWORKER

VOL. LX. No. 754 SEPTEMBER 1956 ONE SHILLING



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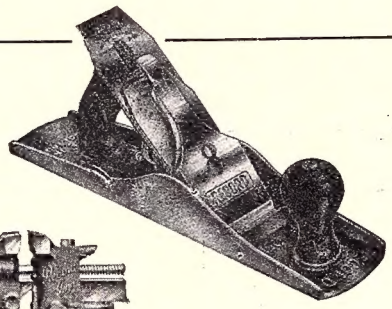

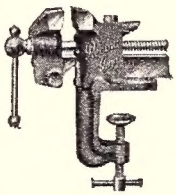

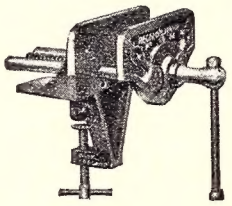

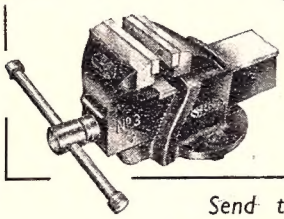

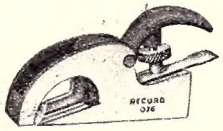

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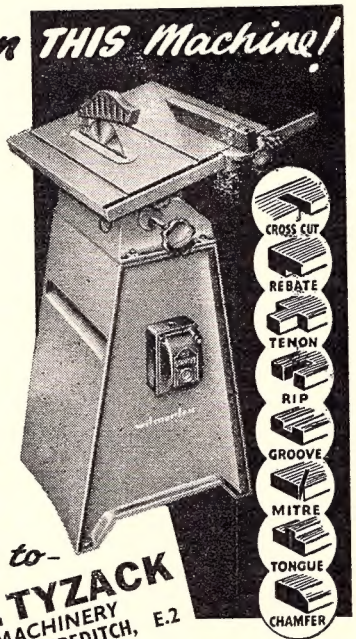

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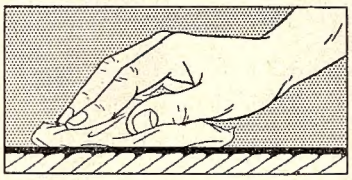

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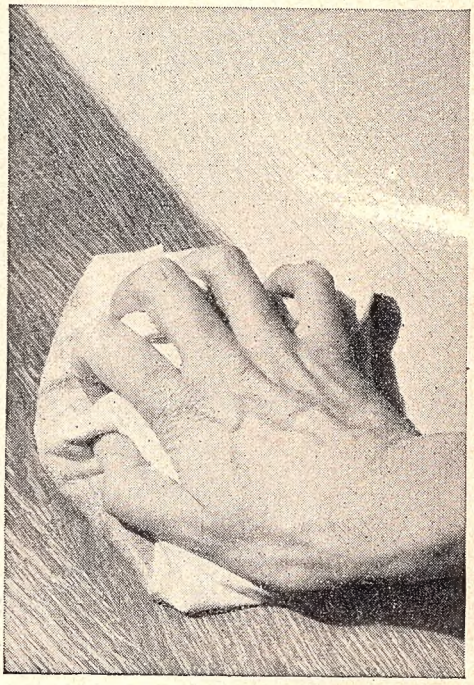

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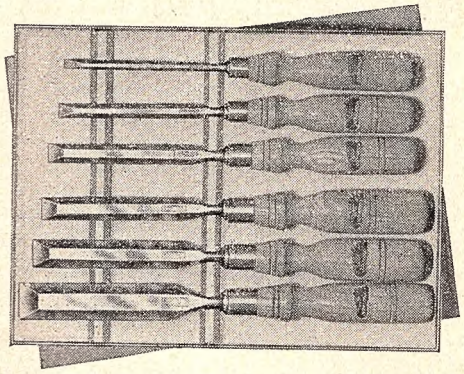

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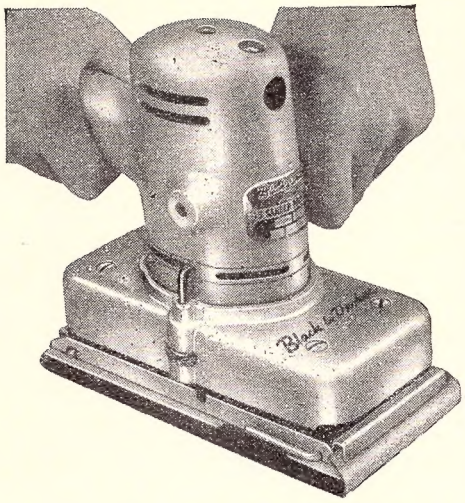

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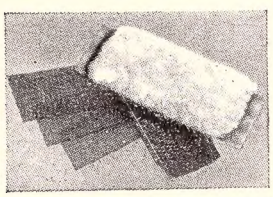

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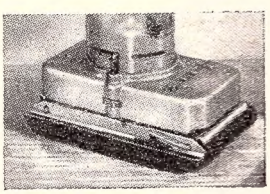

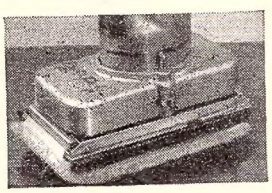

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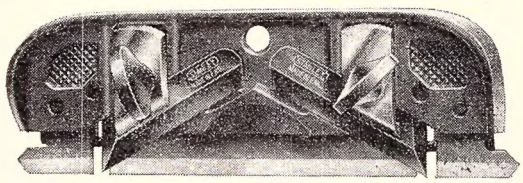
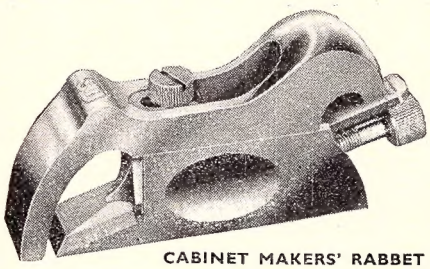


No. 79 SIDE RABBET PLANE — RIGHT AND LEFT HAND

For side rabbeting in trimming dados, mouldings and grooves of all kinds. They have a reversible nose piece so that they can be worked into corners, and are fitted with a depth gauge. Where these planes are in constant use it is desirable to have two No. 79 Planes—one set for right-hand work, and one for left-hand work.

Sides and bottoms ground to ensure absolute accuracy. Nickel Plated. *5½ in. long, ½ in. Cutter*



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Especially valuable when fitting rabbeted shoulders for splices and mortises, and for any fine rabbet work on cabinets, patterns, etc., where accuracy is essential. With the front removed they can be used as chisel planes to remove glue or uneven places in corners.

Sides and bottom are machine ground square to one another so plane will lie flat on either side. They can be worked either right or left hand. Throat opening is adjustable for coarse or fine work. Cutters are adjustable for thickness of shaving. " Hand-y " grip. Nickel Plated.

No. 90 (illustrated) is of the bull nose pattern and can be used in corners or other hard to get at places.

No. 90, 4 in. long, 1 in. Cutter No. 92, 5½ in. long, ¾ in. Cutter
No. 93, 6½ in. long, 1 in. Cutter

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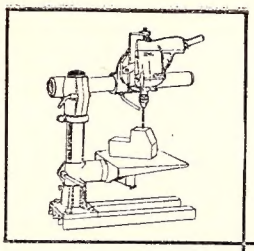
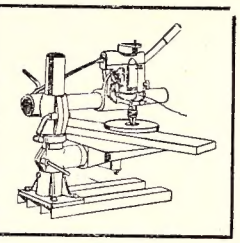
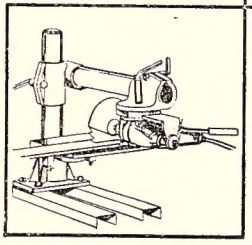


Drilling at all angles



Sanding at all angles



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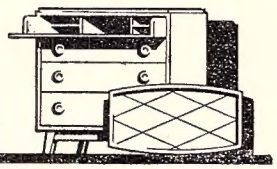
Vol. 60 No. 754

WOODWORKER

SEPTEMBER, 1956



THE EVER-POPULAR

KIDNEY DRESSING TABLE

A glance around the furniture shops shows that the kidney-shaped toilet table is extremely popular to-day. The selection of fabric offers unlimited scope in bright contemporary patterns or traditional weaves and, from a decorative point of view, the ultimate assembly might well form the background of a furnishing scheme for the spare bedroom at a minimum of cost

WE do not propose any rigid design because many variations are possible and personal ideas vary. We suggest, therefore, the basic kidney-shaped top standing upon a simple leg stand and with fixed triple mirrors. It may occur with some, for example, to dispense with the mirror arrangement altogether and substitute a free-standing set—others may prefer a drawer here and there, or the construction of a pair of pedestals of drawers. A plate glass top would look well, but is not essential. All these and other ideas spring to mind for personal consideration and, in keeping with a selection of material such as glazed chintz, gay printed linen, damask, or anything that gathers and stands well, a painted and crackled finish in off white or pastel shade is recommended.

Top. — Details for setting-out are given in Fig. 2 and the piece of blockboard or plywood selected (A) should be used as a board for setting-out the positions of the legs and rails of the underframe and establishing the position of the mirror standards before the square edges are lost through cutting to kidney shape. The standards are taken down through the top and screwed to the back of the legs to give a rigid fixing. The notching of the top is equal to the thickness of the standards viewed from the face, but the standards themselves are cut back at top level to cover the joint.

The face of the mirror standards forms the back line of the plate glass top, and behind this a fillet (B) ¼ in. thick is ultimately glued and pinned to the wood top to carry the same back line of the kidney shape. By this fillet, which is cut away at the appropriate points, we hide the notchings in the main top for the standards. After setting-out plot the kidney shape to 1 in. squares as in Fig. 2 and cut to shape. Square up the sawn edges and cut the notches for the standards. Pin the top fillet temporarily in place and take the entire thing to the glass factor as a working template. Rounded and polished edges should be specified for the kidney outline, but the back straight edge might be ground square.

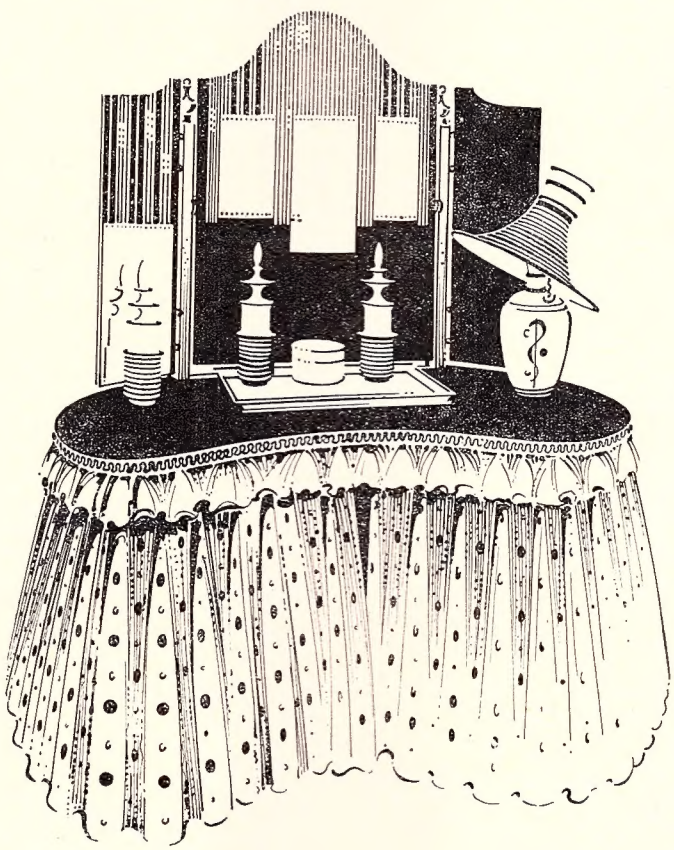


FIG. 1. DELIGHTFUL ITEM FOR A GIRL'S BEDROOM

The accommodation beneath the top can be to suit personal requirements. Main sizes are 4 ft. 3 in. long, 23½ in. deep, and 30 in. high to table top

Leg Stand.—To give the utmost rigidity to the table structure the legs (C) are spaced as widely as possible, both front and ends, yet watching that there is enough room when fixed to the top for easy fixing of the curtain track. To allow for the latter, the top front rail (D) is set back and dovetail-housed into the end rails. Haunch-

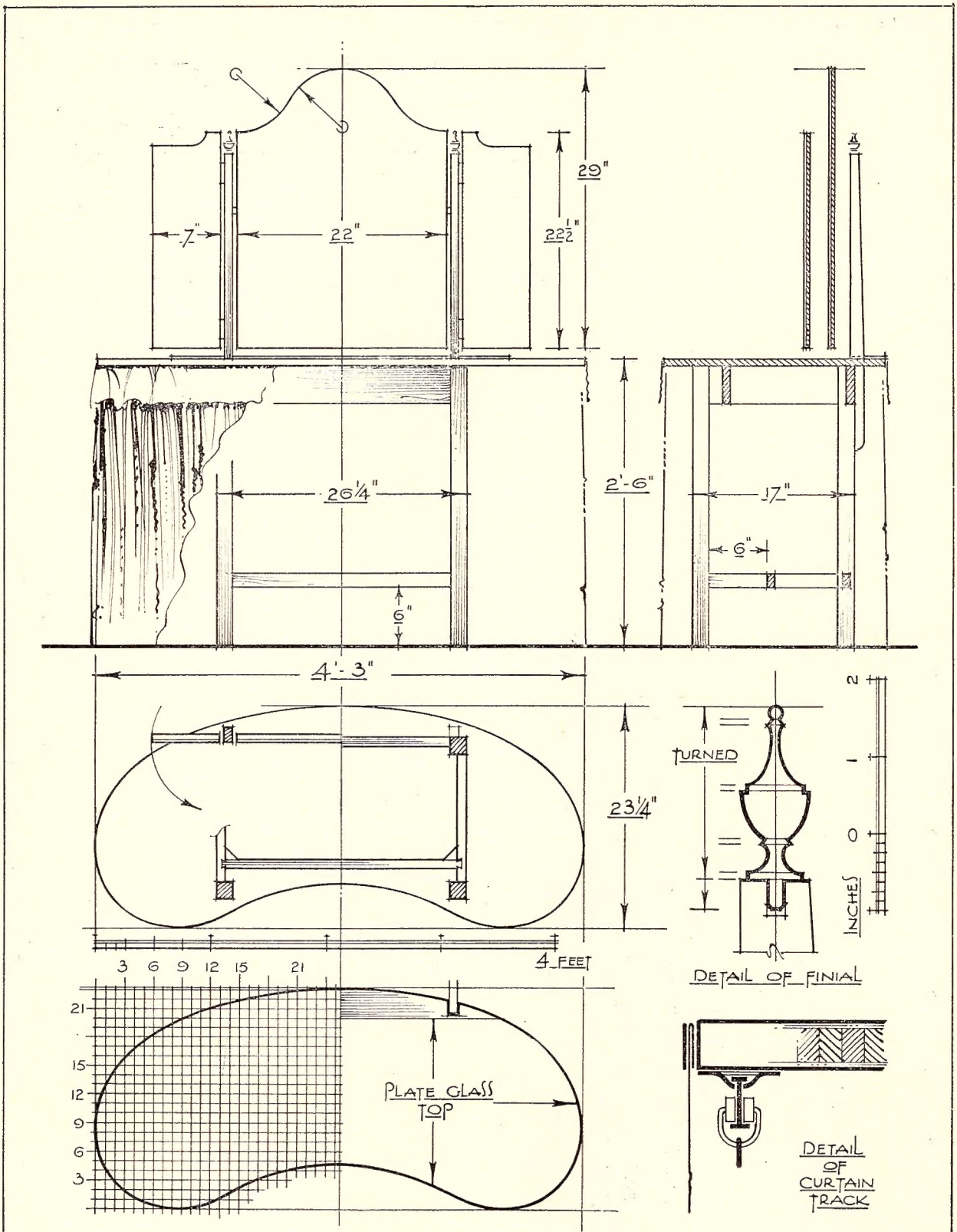


FIG. 2. FRONT AND SIDE ELEVATIONS, PLAN VIEWS, AND ENLARGED DETAIL

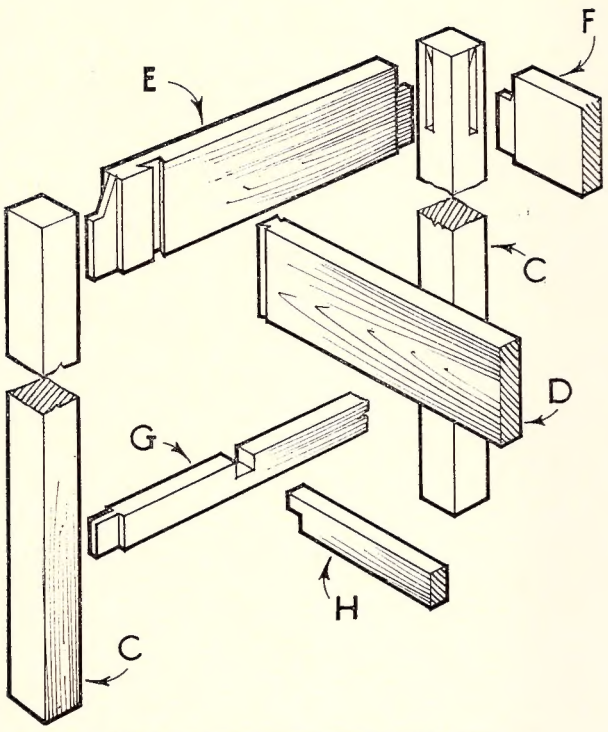


FIG. 3. CONSTRUCTION OF LEG STAND

tenoned joints for the end and back rails (E & F) might be employed, as in Fig. 3 ; the end stretchers (G) could be tenoned straight in and the centre one (H) half-lapped over and screwed down. Glue and cramp up in the usual way, inserting the top front rail and centre stretcher afterwards. The kidney top is secured to the leg stand by screws driven up through the top rails pocket fashion.

Standards and Mirrors.—The standards taper from $1\frac{1}{2}$ in. by $\frac{7}{8}$ in. at the table-top level to $\frac{7}{8}$ in. square at top. The portions running down behind are $\frac{7}{8}$ in. square. A pair of neatly-turned finials to the details in Fig. 2 add a decorative finish at the tops. The top fillet, equal in thickness to the glass top and cut in reverse to the notches in the top (Fig. 4) can be glued and pinned down after the standards have been erected.

If mirrors are provided to the design shown, they should be drawn full-size and dimensions given for the glass factor to put in hand. Plain silvered plates are suggested in Fig. 1, but an added refinement would be $\frac{3}{8}$ in. bevelled and polished edges all round. The wing mirrors should be specified to pair up. Wait the arrival of all mirrors before shaping the plywood backs to them. Reflex, or continuous piano, hinges can be fitted to the wing mirrors and ordinary swing centres to the middle one. It may be necessary to thicken the plywood backs with lining strips to accommodate the type of hinges used. Neat plated clips might be selected for fixing the mirrors to the backs, and the edges of the latter could be rounded in between to reduce the apparent weight.

Timber and General Finish.—Blockboard is the best choice for the table top, and clean birch or alder ply for the mirror backs. Beech or birch might be considered for the remainder, in view of good faces for painting. The table top itself might be covered with fabric in preference to painting if a plate glass top is allowed. Light curtain track, with top fixing plates at about 9 in. centres, should be set in about $\frac{3}{8}$ in. under the top, bent carefully to shape and left sufficient in length to allow at least an 18 in. overlap at the centre, or brought to one side.

The valance might be neatly gathered into folds and tacked on, whilst the curtains will follow the usual making-up practice of heading tape, hooks and runners—allow ample fullness in the curtain for "well-fed" folds, rather than a strained and tight appearance. A neat braid or gimp should be added as a finishing touch to the top edge all round.

CUTTING LIST

		Long ft. in.	Wide in.	Thick in.
(A)	1 Top	4 $3\frac{1}{2}$	24	$\frac{5}{8}$
(B)	1 Top fillet	2 $10\frac{1}{2}$	$3\frac{1}{2}$	$\frac{1}{4}$
(C)	4 Legs	2 6	—	$1\frac{3}{4}$ sq.
(D)	1 Front rail	2 $2\frac{1}{4}$	$4\frac{1}{4}$	$\frac{7}{8}$
(E)	2 End rails	1 5	$4\frac{1}{4}$	$\frac{7}{8}$
(F)	1 Back rail	2 $2\frac{1}{4}$	$4\frac{1}{4}$	$\frac{7}{8}$
(G)	2 End stretchers	1 5	$1\frac{3}{4}$	$\frac{7}{8}$
(H)	1 Centre stretcher	2 $2\frac{1}{4}$	$1\frac{3}{4}$	$\frac{7}{8}$
(I)	2 Standards	2 8	$1\frac{3}{4}$	$\frac{7}{8}$
	1 Mirror back	2 $5\frac{1}{2}$	$22\frac{1}{4}$	$\frac{3}{8}$
	2 Mirror backs	1 11	$7\frac{1}{4}$	$\frac{3}{8}$

Lengths and widths are allowed full for trimming, etc. Thicknesses are net. (405)

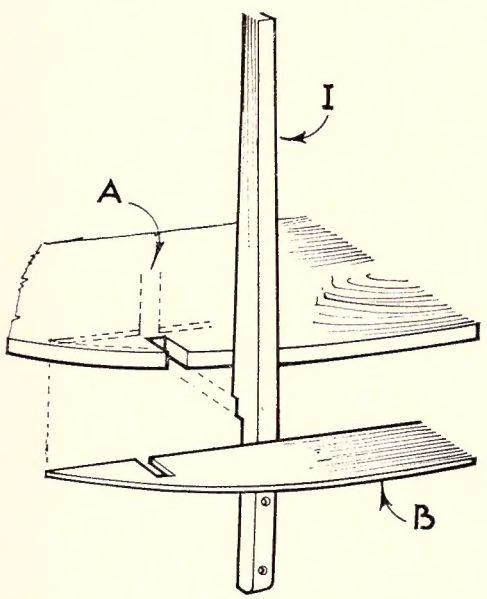


FIG. 4. HOW MIRROR STANDARDS ARE FIXED

HAND AND MACHINE IN THE COUNTRY. This is a report of the Rural Industries Bureau from April 1954, to March 1955, and describes the function of the Bureau and the activities of the various branches—blacksmithing and agricultural engineering, woodworking, clay industries, saddlery, thatching, wrought ironwork, basketry, underwood, and Welsh textiles. In addition the work of the costing and marketing services is dealt with. All rural craftsmen should find it of value. Published at 1s. 6d. net by Rural Industries Bureau, 35 Camp Road, Wimbledon, London, S.W.19.

JARDINIÈRE FOR INDOOR PLANTS

Decorative plants add gaiety to a room, but the usual flower-pot, although eminently suitable for the growing of plants, is somewhat out of place in a tastefully furnished room. Therefore, there is much to be said for the modern idea of retaining the plants in their pots, but concealing the latter in a box or jardiniere supported on legs from the floor. If the wood for the box is selected carefully for its figure, and the plants are allowed to spread over the top of the box, a very pleasing effect can be obtained

OAK, chestnut, or mansonia walnut are admirable for the box. In selecting the wood for the legs, it is as well to obtain straight-grain stuff in order to simplify the cutting of the V grooves into which the corners of the box fit.

Construction of Box.—If good planed stuff $\frac{5}{8}$ in. thick which is "out of winding" can be obtained for the sides and bottom, so much the better since it will then be necessary only to clean the faces. For convenience in truing up it is suggested that the stuff be cross-cut into three lengths, two of the lengths being each sufficiently long for a side and an end. The remaining length will be used for the bottom, but this will be trued up to fit after the sides and ends are put together.

If a really good job is required the sides and ends can be dovetailed together, but lap joints as indicated in Fig. 3 are satisfactory, since fairly large surfaces are presented for gluing. As the joints are hidden by the legs they can also be secured with 1 in. panel pins. It will be seen from Figs. 2 and 3 that the legs are screwed to the angles of the boxes as well as being glued; therefore when pinning the joints of the box, it is necessary to position the panel pins so that they will be clear of the screws. These will have to be located about 1 in. from the top and bottom of the box so that there is no difficulty in using the screwdriver, it being understood that the legs are fixed before the bottom is inserted.

After the box has been put together and the heads of the pins punched in, the outside is cleaned up and sanded. Referring to Fig. 7, it will be seen that the bottom rests on $\frac{3}{8}$ in. sq. fillets glued and pinned to the box. The bottom need not be fixed if it is a good fit. Before inserting the bottom, a hole should be bored for a cork. The box is of suitable size to accommodate four 6 in. pots, known to the potter as 32s, Fig. 4, and the cork should be positioned so as to clear the bottom of one of the endmost pots.

Legs.—These can be cut from a 6 ft. 1 in. length of $1\frac{1}{2}$ in. by 1 in. stuff, or from a 6 in. by 1 in. board, whichever is the more convenient. It is advisable to arrange the grain so that it runs parallel with the outside edges of the legs as indicated in Fig. 5. Thus, the fibres will be at an angle to the knife edges of the V grooves, consequently there will be less tendency for the edges to break away.

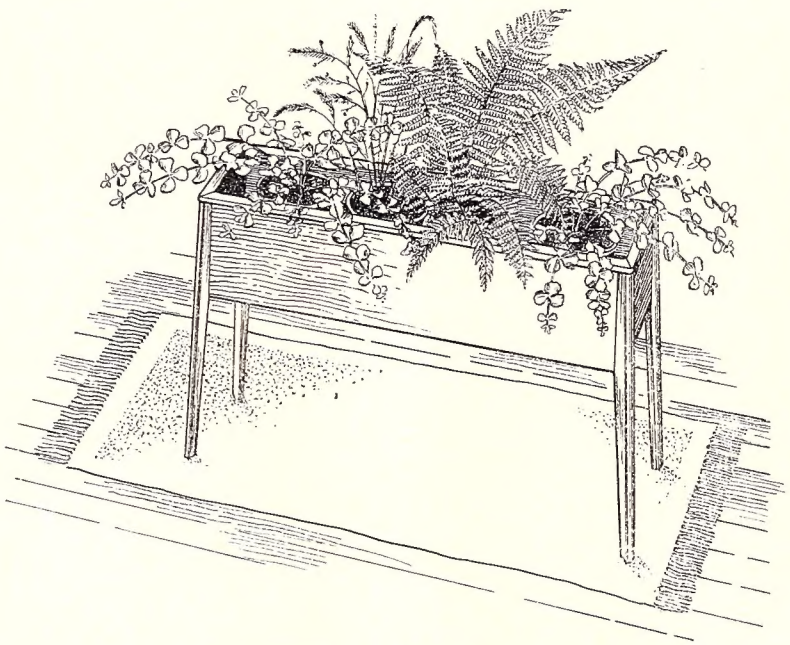


FIG. 1. NEAT DESIGN FOR LOUNGE OR LIVING ROOM

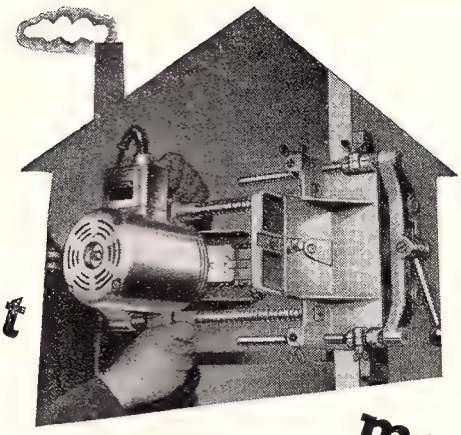
The sizes given need not be followed exactly; in fact it would be advisable to make the length to suit the window. The height, again, could be adapted so the top is about level with the window sill

Before planing the legs to thickness and tapering, it is advisable to cut the V grooves, leaving a margin of $\frac{1}{16}$ in. at the edges. This will ensure that the edges are not broken away during working. In cutting the grooves make a saw kerf down the centre and carefully pare down to the kerf from each side, using a $1\frac{1}{2}$ in. chisel. Theoretically, the angle of the grooves should be 90 deg., Fig. 8, but in practice it is advisable to make the angle slightly less than 90 deg. This will ensure close joints where the legs abut the angles of the box.

The corners of the legs are rounded as shown in Fig. 9, but the rounding of the inside corners will have to merge gradually into a right-angle just below the lower ends of the V grooves.

The capping, Fig. 7, is mitred at the angles and is glued and pinned in place. It will be seen that it just hides the upper ends of the legs.

Tray.—In order to collect the water from the pots, a shallow zinc tray is advisable. The making of the tray is a metalworker's job, but as it is of a simple



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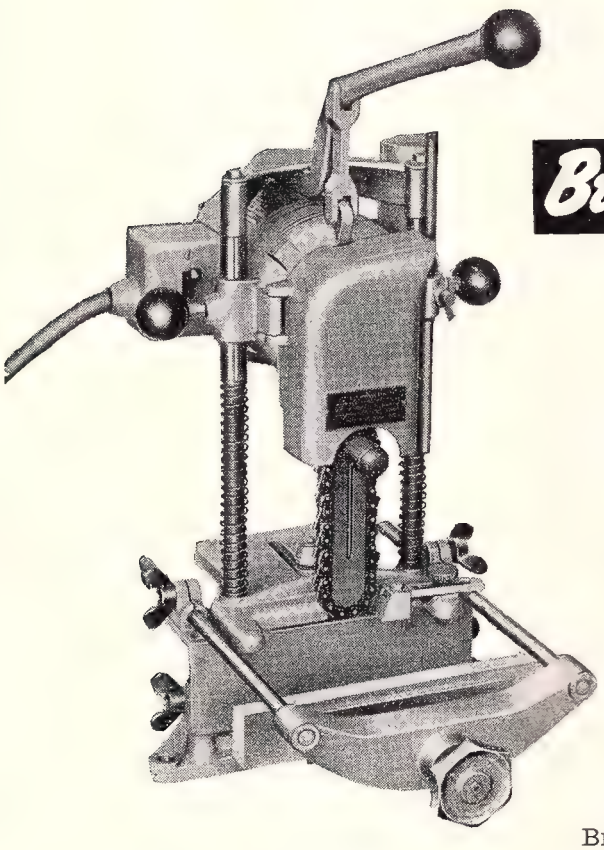

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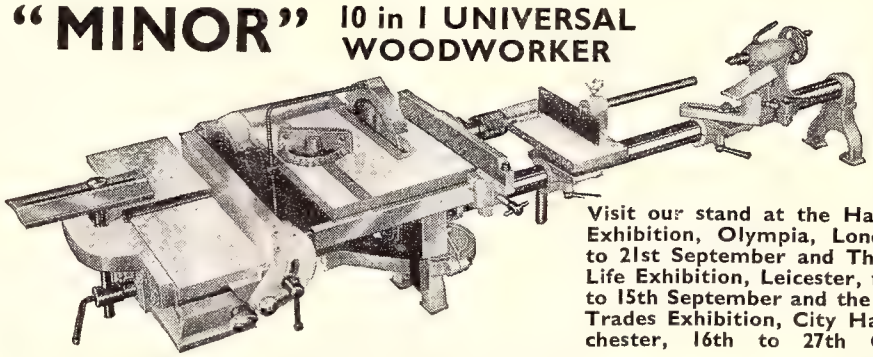

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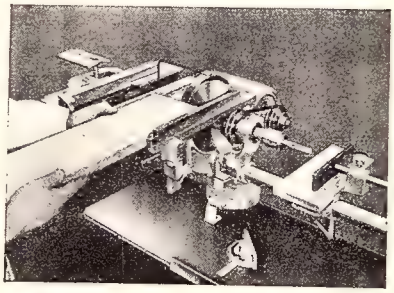

TILTING SAW TABLE—7" dia. Circular Saw giving 2½" cut. Mortiser & Planer ready for use

- Sawing
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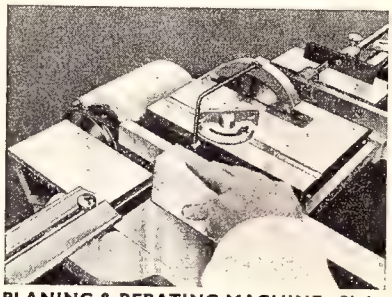
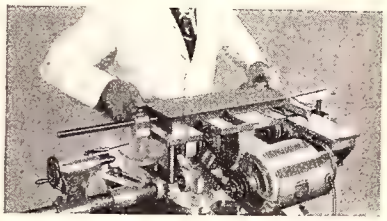
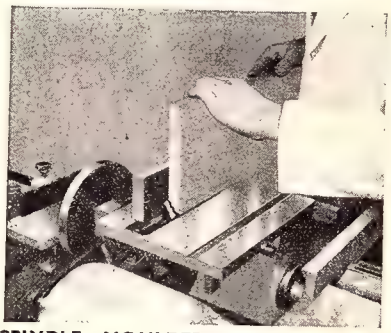
- Wobble Sawing
- Planing
- Rebating
- Grinding
- Disc Sanding
- Slot Mortising
- Long Hole Boring
- Spindle Moulding



PLANING & REBATING MACHINE—Blade 4" with facilities for ½" Rebate



THE COMBINATION TABLE—being used for Panel Cutting. Very useful for repetition work



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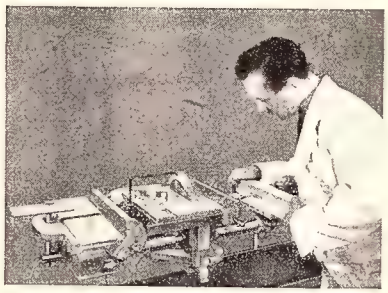

THE COMBINATION TABLE—Working in conjunction with Slot Mortising Chuck. Mortises from ¼" to ⅝"

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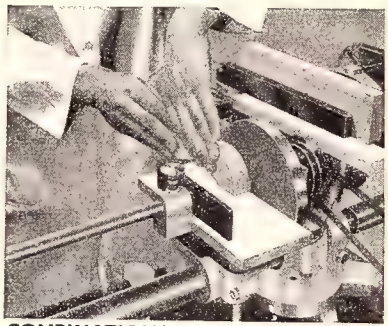

COMBINATION TABLE—in use with Sanding Disc. This table has many uses

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nature it can be tackled successfully by most woodworkers able to use a soldering iron. The gauge of zinc sheet given is that used by builders' merchants, but if obtained from a metal dealer, the gauge would be about 20 S.W.G. The development of the tray is shown in Fig. 10 and it will be seen that the over-all dimensions provide for an easy fit of the tray in the box.

A successful method of bending the metal is to screw together two battens and to clamp the sheet between them at the position where it has to be bent. The battens are held in the vice and another length of batten is pressed by hand against the metal to bend it to shape, finally, hammering the batten until a right angle is formed. The hammer is not used directly on the metal since this would result in bruising.

The short ends *a* which also have to be bent, can be shaped by inserting the ends in a saw kerf and then bending over in the same manner as before. It is essential to thoroughly clean the surfaces to be soldered and to use a large soldering iron.

The completed tray is placed in the box and the position for the cork hole is marked through the hole in the bottom of the box. A smaller hole is made in the zinc than that in the bottom of the box and this smaller hole is enlarged to the requisite diameter by driving in a tapered tool. This results in a slight lip as in Fig. 7, which facilitates the insertion and withdrawal of the cork. (396).

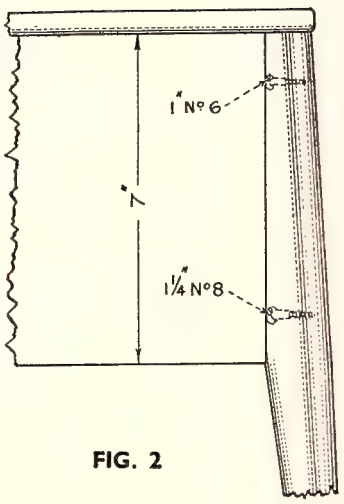

FIG. 2

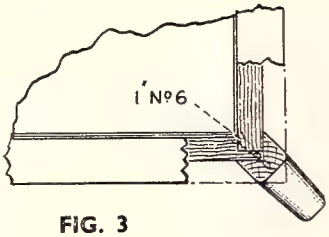

FIG. 3

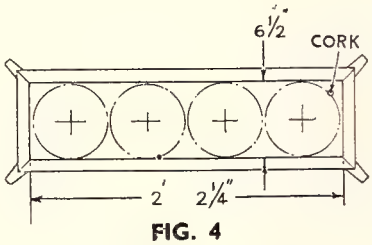

FIG. 4

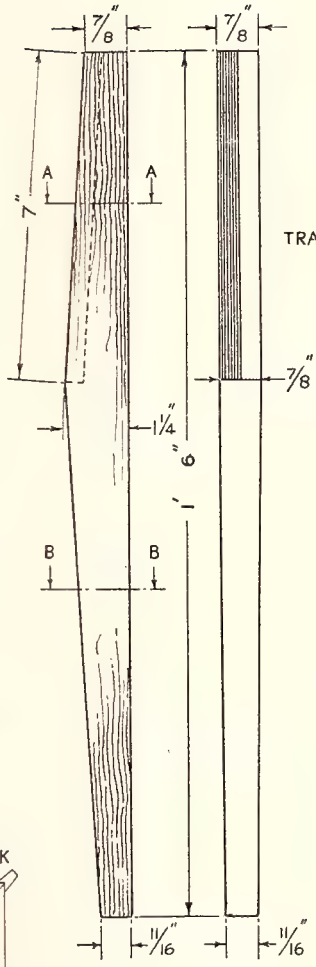

FIG. 5 FIG. 6

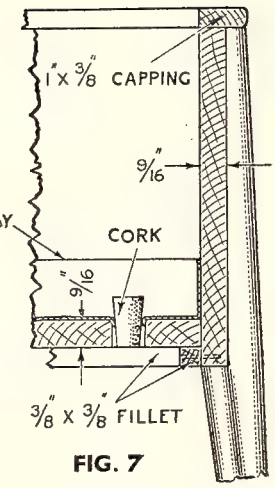

FIG. 7

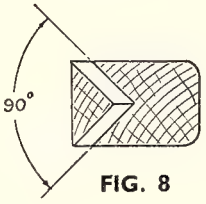

FIG. 8

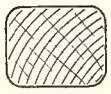
FIG. 9

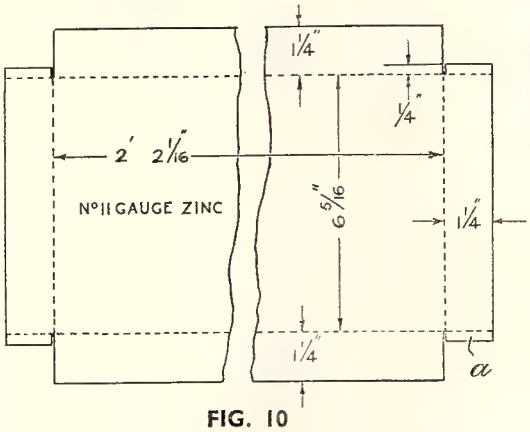

FIG. 10

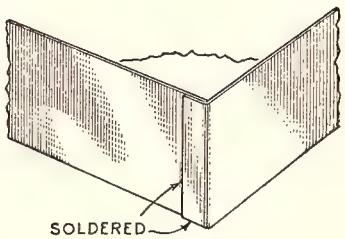

FIG. 11

FIG. 2. HOW LEGS ARE FIXED. FIG. 3. SECTIONAL PLAN OF CORNER. FIG. 4. SPACING OF POTS. FIGS. 5 and 6. LEG SIZES AND DETAILS. FIG. 7. END SECTION. FIGS. 8 and 9. LEG SECTIONS. FIG 10. DEVELOPMENT OF METAL LINER. FIG. 11. HOW CORNERS OF LINER ARE MADE

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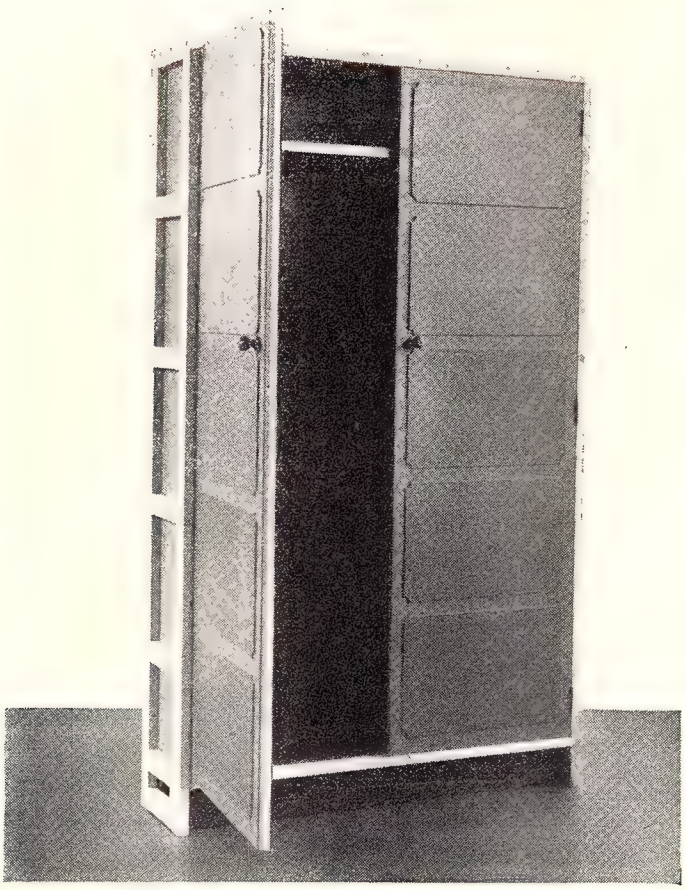


FIG. 1. THE WARDROBE READY FOR FITTING INTO ITS RECESS
The entire thing is made with a framing of softwood with hardboard panels

BUILT-IN OR FREE STANDING

WARDROBE FITMENT

WITH HARDBOARD PANELS

The fitment illustrated has been designed to be used as a built-in cupboard or wardrobe, the depth and height being altered to suit an existing alcove. Alternatively, at little extra cost, it can be treated as a free standing unit, by the addition of exterior hardboard side panels and a framed-up back

CONSTRUCTION throughout is based upon 2 in. by 1 in. pine framing, dowelled or half-lapped together and covered with hardboard. No difficulty should be encountered, provided reasonable care is taken.

Carcase.—Commence by making up the end frames 5 ft. 9 in. high by 1 ft. 8 in. wide, or to suit space available, with stiles (A) and rails (B) Fig. 3. The spacing of the latter is not critical, but the second rail up from floor level, Fig. 3B*, should have its bottom edge exactly in line with the top of the plinth rail (G), so that it can be screwed to the rail (F). Make up the top (C, D) and bottom (E, F) frames with stiles and rails, and screw between the side frames as shown. The bottom frame rides over the plinth rail (G), (which is set back 1 in. from the face for toe room), and screwed to it ; (G) is screwed through the stiles (A). The centre pillar (H) is cut in between the frames, after they have been covered with hardboard, and is screwed through the top and bottom frames.

It is an advantage to fix the inner hardboard linings before assembling the carcase, and this can easily be done if care be taken. Cover the bottom frame first, setting back the hardboard $1\frac{1}{8}$ in. from the front edge to allow for the thickness of the doors.

Cover the top frame, and mark exactly where the top and bottom frames meet the sides. Fix the hardboard to the sides so that it fits in between the hardboard-covered top and bottom frames, thus forming a rebate. The front edges of all panels are set back $1\frac{1}{8}$ in. for the doors. When the carcase is assembled, the back can be covered with hardboard down to ground level. The hardboard linings should be well glued to the framework, and pinned or cramped in position.

Doors.—Frame up the doors from stiles (I) and rails (J). The exact spacing of the latter is best determined by cutting out the hardboard panels to exact dimensions, and temporarily laying in position on the stiles so that, after allowing for overlaps of approximately $\frac{3}{8}$ in. all round, the rails will show $1\frac{1}{2}$ in. at the bottom and $1\frac{1}{4}$ in. elsewhere as in Fig. 2.

The door frames being assembled cover the exterior faces of the stiles and rails with strips of hardboard

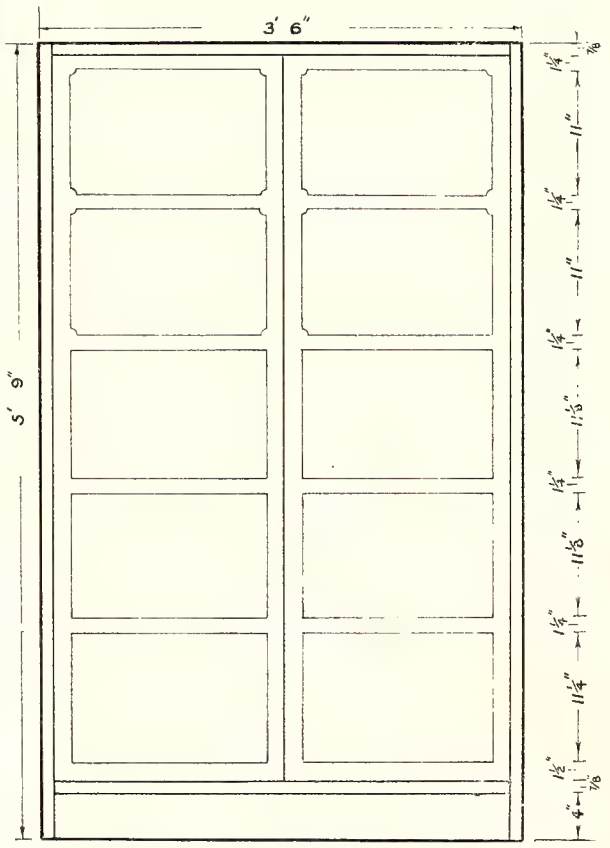
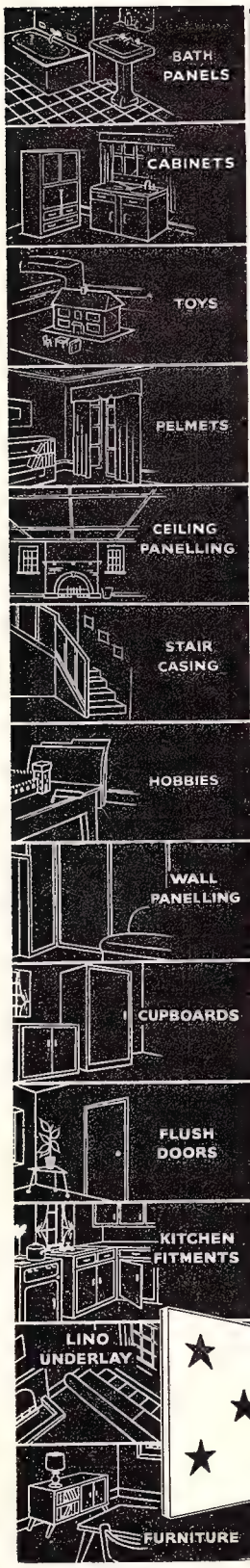


FIG. 2. FRONT ELEVATION WITH SIZES
The measurements shown are for general guidance and should be adapted to suit the space it is intended to fill



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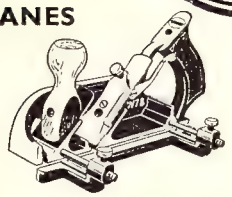

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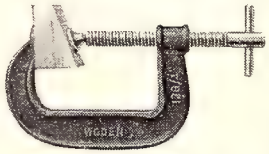

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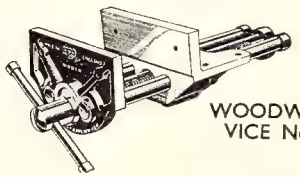

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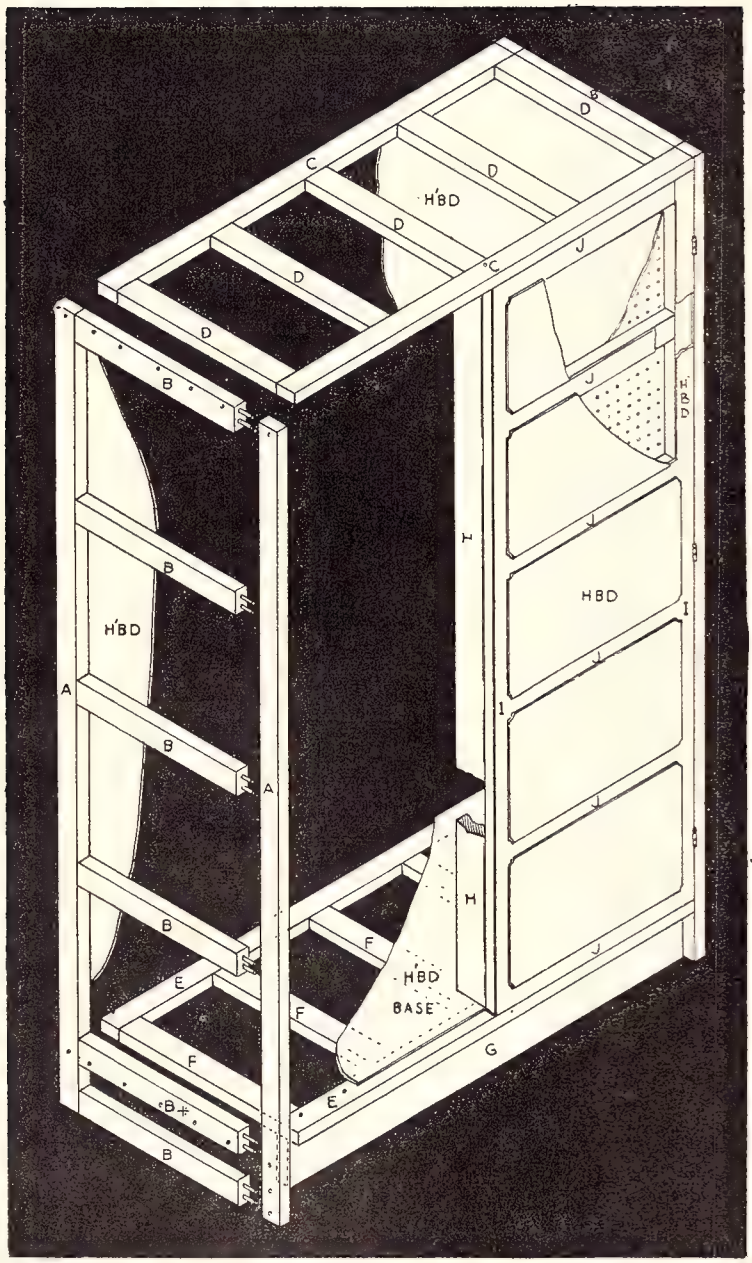

FIG. 3. METHOD OF CONSTRUCTION
Note the use of peg board for lining the inside of the doors

$1\frac{7}{8}$ in. wide, carefully glued in position. When set fix the panels. The edges of these are slightly bevelled all round, and if the corners are taken out with a gouge cutting at the same bevel, the extra labour is well worth while, as can be seen in Figs. 1 and 4. The inner faces of the doors are covered with peg board.

Free Standing.—If the fitment is to stand free of the walls, cover the external cheeks with hardboard to ground level, setting back $\frac{1}{8}$ in. from the front edge and slightly bevelling. Make up a back frame exactly as the side frames, but with a centre muntin halved over the three intermediate rails and dowelled into top and bottom rails.

Cover this with hardboard on the inner face and screw in position between the frames. Do not forget to allow for this frame by setting in all other linings by 1 in. The stiffness of any carcase depends upon the rigidity of its front framing, and as a free standing unit it will not be fixed to a wall, it would be as well to tenon the centre pillar to the top and bottom frames, and fix glue blocks behind the plinth (G).

If necessary, a shelf with hanging rail can be added, in which case space all the rails (B) so that they form supports for the shelf ends. The shelf can be notched round the centre pillar before the back is fixed.

On completion fix turned wood knobs or bar handles to the doors, and interior spring catches. The centre pillar (H) is placed on one side (either right or left), to give room for these. Small stops, planted on, will be necessary, unless a small closing bead is fixed to the face of the catch door, or the doors rebated as shown in Fig. 1.

The fitment can be finished by any standard method, and a wax polished surface looks as well as any provided care has been taken in making. Alternatively, it can be painted to match existing decorations.

If glued and screwed half-laps are used in the construction, due allowance must be made in the length of all the rails.

(*Cutting Lists appear on page* 188)

Handicraft Teachers' Page. In the August number we gave a design for a contemporary coffee table, and regret that the contributor's name was omitted. The article was sent in by C. H. Houldey, M.Coll.H.

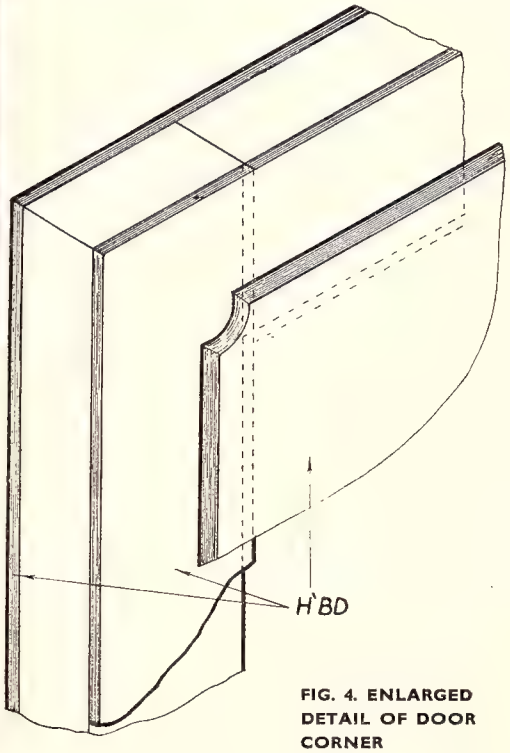

FIG. 4. ENLARGED DETAIL OF DOOR CORNER

INTERIOR DECORATIONS

ROLLER PAINTING

The advent of the paint roller has undoubtedly proved of enormous assistance to the amateur decorator, and nothing is more perplexing to the author (who is a professional decorator with a wide and long experience) than the prejudice which still exists in certain professional quarters against its use

WHEN used with normal intelligence, effects can be obtained with the roller which can be equalled only by the use of very expensive brushes and hair stipplers. There are limitations of course, but as will be explained, the advantages over brushwork—when the use of a roller is warranted—are outstanding.

One of the greatest difficulties of the amateur is the acquisition of brushing technique. Only by attention to detail and long and varied practice can one hope to handle a brush with the freedom of an expert. We do not suggest that brushes can be dispensed with or that the amateur need despair of attaining efficiency in this respect. What we are suggesting is that the use of a paint roller is often an answer to the many problems which sometimes beset the amateur decorator.

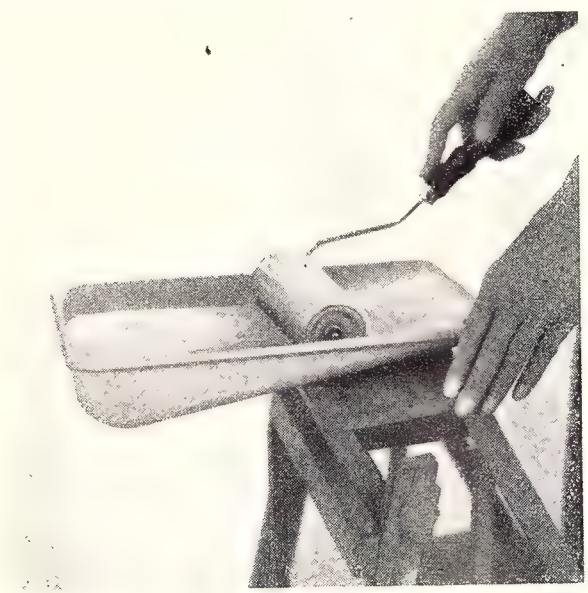

FIG. 1. CHARGING THE ROLLER FROM THE TRAY
Special clips are attached to the tray enabling it to be fixed to the steps

To distemper or paint large areas, such as ceilings and walls, it has been necessary—in the past—to use fairly large brushes for good results and, for first-class work, to follow with a hair stippler. The cost of this type of brush and stippler is quite beyond the economy of the home worker. If only in this respect, therefore, the roller comes into its own. In order of merit, the advantages of roller-painting are : excellence of results, ease of application, consistency of film applied, absence of splashing or paint running down the handle, economy in material, and speed.

You will notice the speed is mentioned last ; our intention is to emphasise that the possession of a roller is not—in itself—sufficient to ensure good results. Although the use of a paint roller does not call for complex brushwork technique, there is still the need for intelligent handling. Therefore working slowly and methodically in the beginning, speed will come automatically.

Technique of the Roller.—When painting or distempering the aim should be to obtain a solid appearance, free from brush marks and other blemishes such as " runs," " curtains," and " orange peel " effect. It is with these points in mind that we should consider the virtues of the many brands of rollers now on the market. As a rule, price is a good guide ; the higher-priced outfits are generally the best ; it is only to be expected that the cheap lines are deficient in the nicety of manufacture and excellence of component parts which alone make for satisfactory results.

Of the many paint rollers on the market, some are covered with sheepswool, lambswool, sponge-rubber, etc., but in the opinion of the author, while they are satisfactory for certain classes of work, they do not altogether fill the bill. He has had experience with two other rollers which do come up to expectations ; they are the " Craftsman " foamed plastic roller and the " Rolakoton." While they differ considerably in their makeup and outfit, both have their good points and can be recommended to give good results.

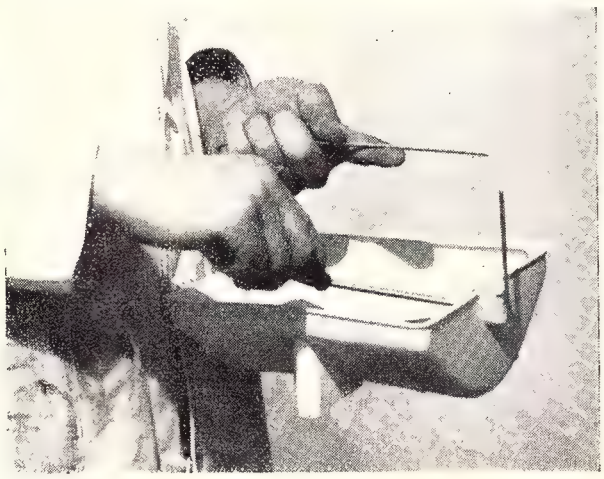

FIG. 2. FILLING THE ROLLER FROM A TRAY-KETTLE

As we have already said, a brush is needed for those parts inaccessible to the roller, and for " cutting-in "

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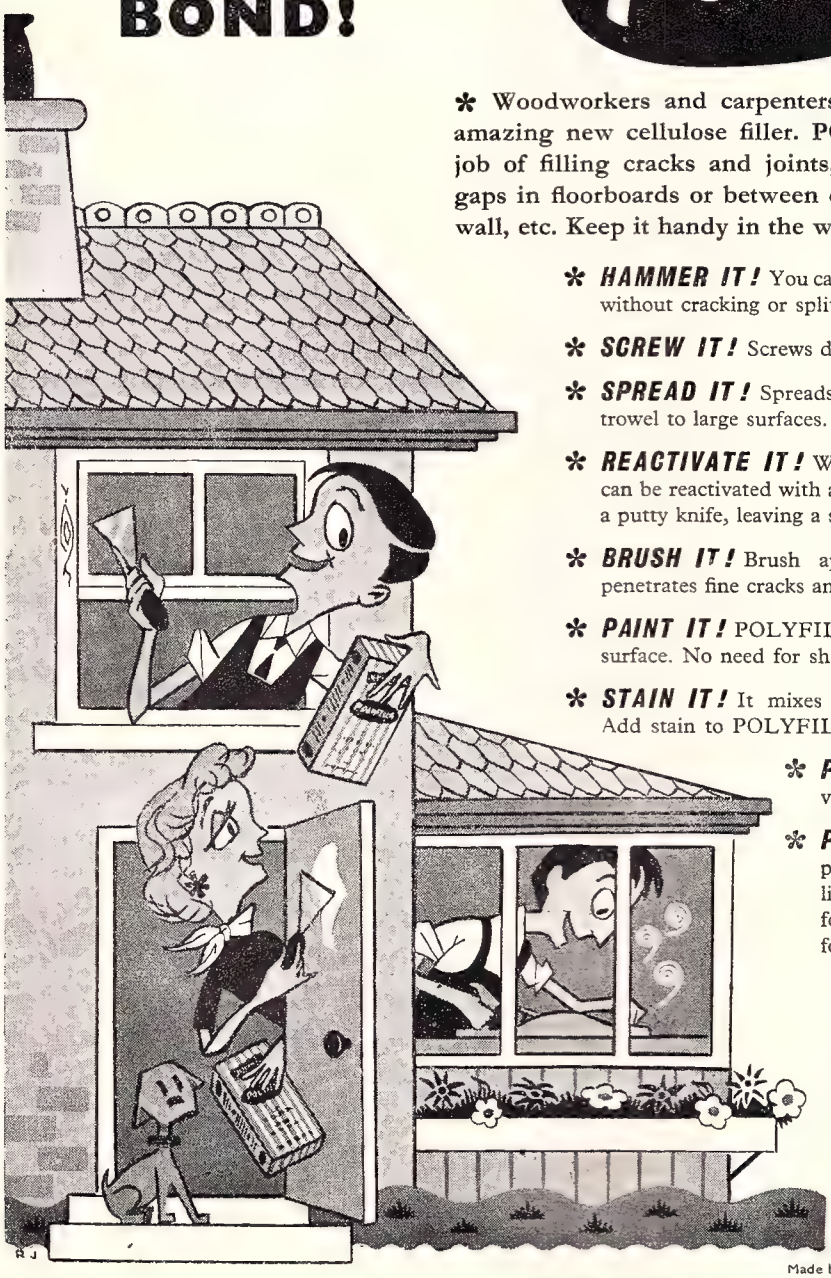

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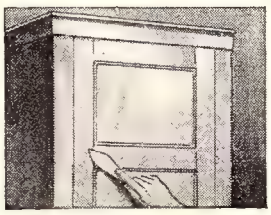

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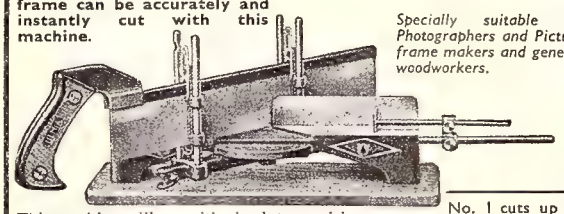

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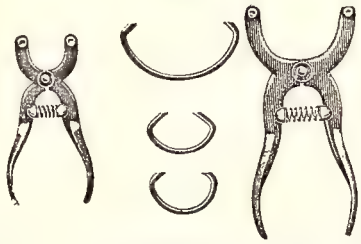

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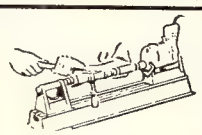

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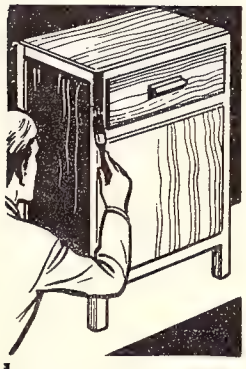

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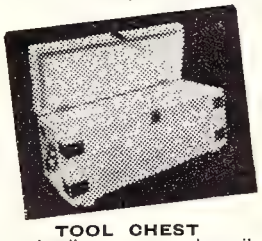

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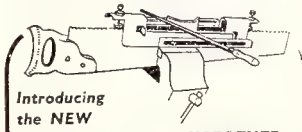

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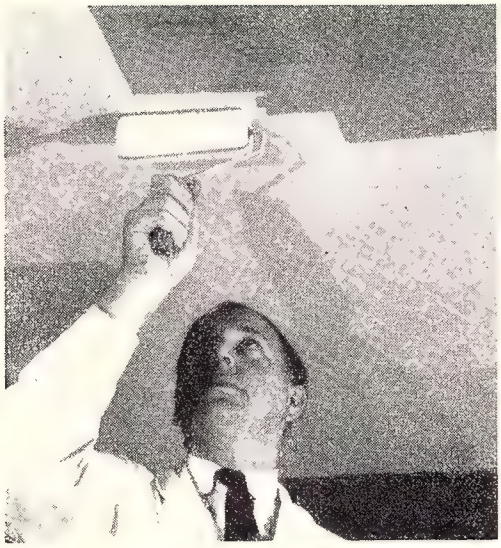


FIG. 3. APPLYING DISTEMPER TO CEILING

to defined limits. Contrary to common belief, a large brush—say 2 in. or 3 in.—is better for cutting-in than a small brush such as is often supplied in an outfit; that is, perhaps, except for corners and suchlike.

Preparation.—Before starting to use the roller make sure that the surface is prepared, all holes and cracks filled and the whole sealed with a suitable preparation where such treatment is applicable. If a distemper is being used, it should be well beaten up first before adding the water or petrifying liquid. Care should be taken not to over-thin the material, although when two coats are to be given it is customary to apply a thin coat first and follow with a full one. When mixing, it is an advantage to strain the thinned mixture through a piece of gauze or coarse muslin to break up any small lumps. Order your job well, having all the necessary equipment ready.

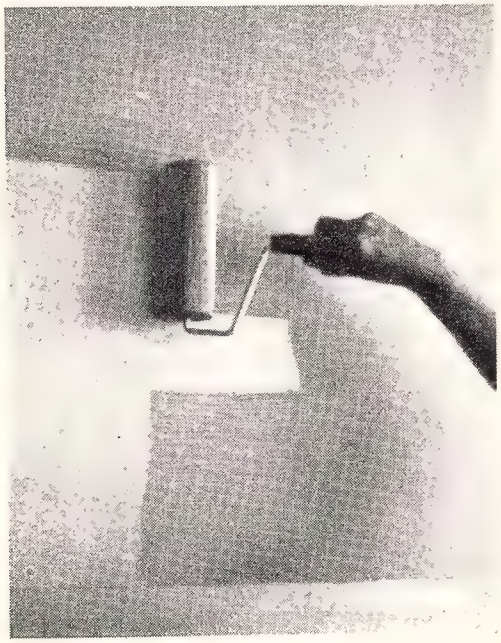


FIG. 4. ROLLING AN UNDERCOAT TO A WALL

including steps, spare pot to hold the cutting-in colour, and moist cloth for occasional wiping.

Assuming that the job is distempering walls, if they are of bare plaster they should be given two coats, although a coat of hot size as a preparation, and allowed to dry, will often result in one full coat drying out perfectly solid. This is one of the outstanding advantages of the roller over the brush.

Roller Application.—Work *from* the light and maintain the shortest edge. First cut in to the vertical edge and then along the skirting and top edge for about 3 or 4 ft., leaving a band of about 1 in. in width; angles should be treated in a like manner. Complete each flank without a break; roller painting is so speedy that there is no occasion to leave an edge to set up.

Pour a little distemper into the charging unit and charge the roller according to the maker's directions. If you are not using the polythene tray-kettle make sure that the tray as well as the stockpot are well out of harm's way.

Although it is possible to cover a considerable area with one full charge, experience has shown that frequent and even charging is more convenient and conducive to

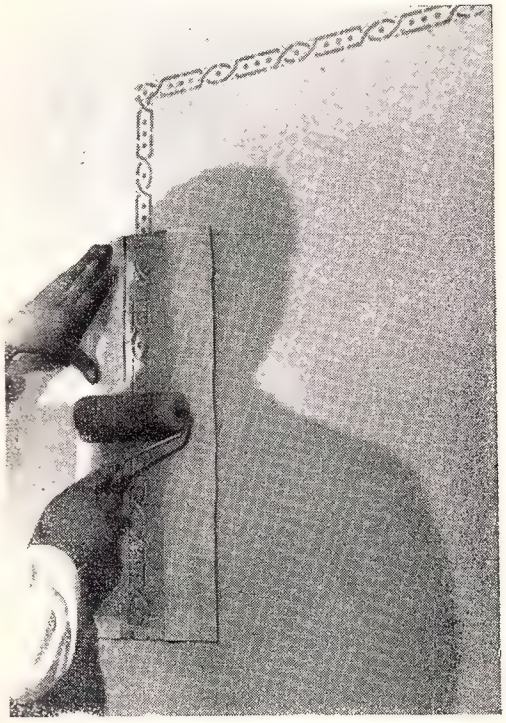
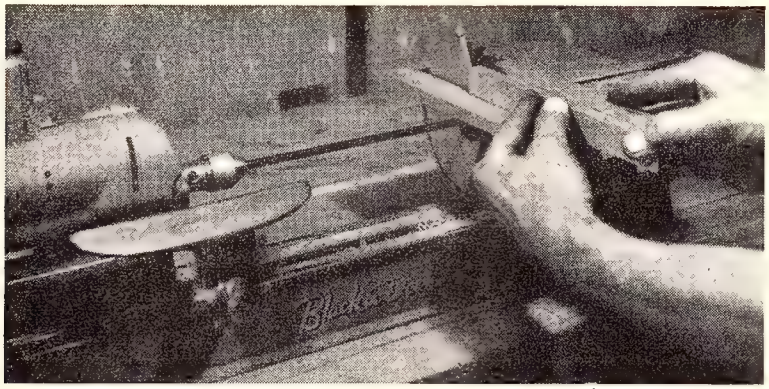


FIG. 5. PANELLING WITH A STENCIL

even coating. In this respect the tray-kettle is handier than the usual tray.

Do *not*, especially at the onset, endeavour to work too quickly; and do not allow the roller to spin as it leaves the surface. Watch the effect gained carefully as you go and ensure that every part is well covered. The roller may be used in any direction, working it backwards and forwards in order to distribute the colour evenly, but it is wise to lay off lightly, as one would do with a brush, by running the roller over the patch just dealt with before again charging it. By laying off *into* the finished part,

(*Continued on page* 185)



CIRCULAR SAW IN USE FOR RIPPING

The circular saw is one of the greatest time-savers of all the attachments. It is not only that the actual cutting is quicker, but that time in subsequent planing is saved in that the wood is cut straight and square

LIGHT PO

One of the most remarkable features of recent years in carrying out an extraordinarily wide range of operations. have an electric drill as the source of power. There are s virtues, but basically all are much the same in general princ

This introduction of the machine into the home worksh some jobs, and certainly lightens labour, but, like all other what any machine will do, and unless you realise both its ad important, a machine can be dangerous. A moment's forget severe injury.

We therefore give this series of articles showing how operations and emphasising the simple safety measures to b machines realise the latter point. We have seen them do th at the outset, therefore, we stress the importance of using th shown to be effective.

The golden rule is to use all essential safety precauti should have all the benefits of power without risk of an accid

1. DRILL: ELECTRICAL

AS all the powered hand tools we are dealing with use an electric drill as the source of power, we begin with a few notes about it. It is, in fact, invariably quite trouble-free, and needs little attention by way of maintenance. The following should be noted, however.

Make sure first that the voltage marked on it agrees with that of the supply to which it is to be connected. See also that it is fitted with a three-pin plug so that it is effectively earthed. This eliminates risk of shock should the insulation break down.

No matter what the operation, always switch on and allow the drill to reach its full speed before beginning the actual work. Otherwise, if the tool happens to be jammed in the wood, it may remain stalled and burn out the motor; or alternatively it may cause the wood to kick badly.

Regulate the operation in accordance with the behaviour of the drill. For instance, if the drill slows down seriously when drilling, decrease the pressure to allow it to regain speed. If using the saw, decrease the forward movement (though here there may be other factors, which will be considered later).

No matter what tool is being used, keep it sharp. A blunt tool cannot do its work cleanly nor efficiently, it gives the motor unnecessary work, and it is a potential source of danger (for instance it may mean that you are trying to force the wood against a circular saw, with the result that the latter becomes buckled, burns the wood and loses its temper, or causes an injury through the sudden giving way of the wood).

If you have to use the drill at a distance from the electric point use an extension lead with three-core cable. This has a three-point plug at one end and joins the drill cable with either a three-pin coupling or an ordinary plug and socket as shown in Fig. 1. Other notes are given at the end of this article.

The Circular Saw.—This is probably the biggest time-saver of all the attachments, partly because it is the main cutting up of wood that takes time; but, equally important, because the machine cuts the wood perfectly square, thus simplifying the subsequent planing and enabling it to be cut within closer limits. Of the main operations ripping and cross-cutting are the chief, but rebating and grooving can also be done within the limits of the machine.

The set-up of the machine varies with the make. The saw is mounted on to an arbor which fits in the drill chuck and in some cases needs no other support, since the saw is close to the chuck. In other makes the spindle is longer, and since the saw is at some distance from the chuck, the end is supported in a bearing. Whatever the machine, however, it is necessary to fix it down on the bench, because it is usually necessary to use two hands to the wood, and there is thus no other

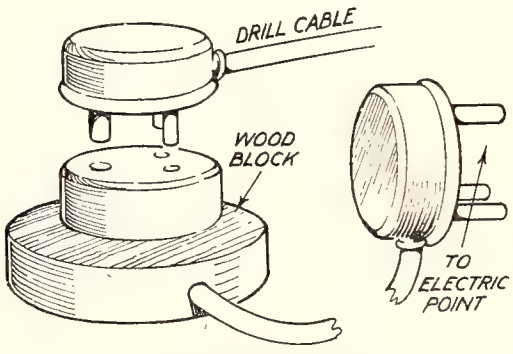


FIG. 1. PLUG WITH SOCKET MOUNTED ON WOOD BLOCK USED FOR EXTENSION LEAD

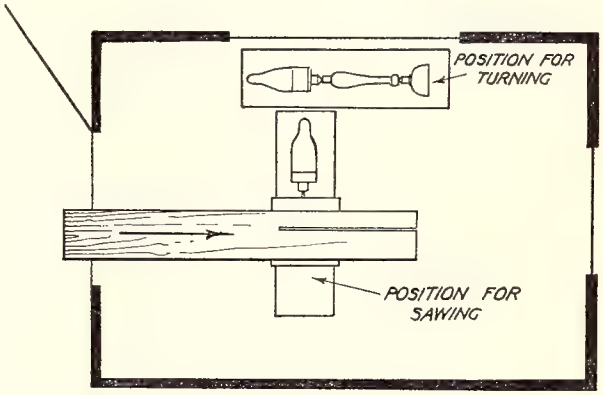


FIG. 2. POSITION OF BENCH VARIED TO SUIT THE WORK BEING DONE

FIG.

ER TOOLS

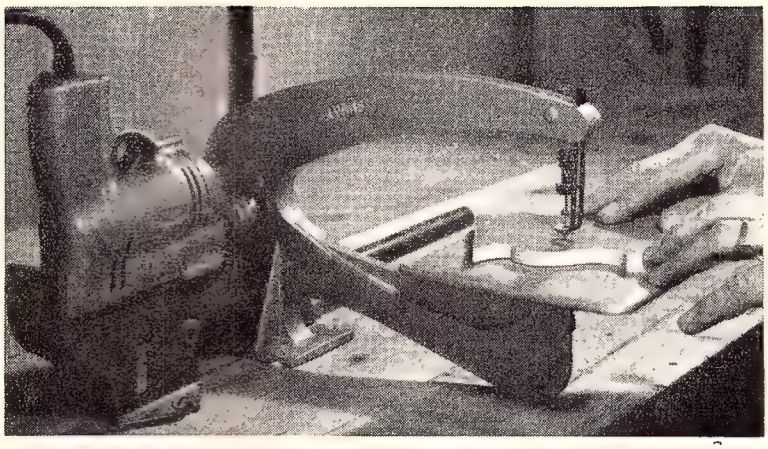
t of home woodwork has been the availability of power for argely due to the development of light machine tools which nakes of these tools, each of which has its own particular

affect the procedure in woodworking practice. It simplifies t is at a certain cost in other respects. There are limits to s and limitations you will not get the best out of it. Equally or the failure to use safety precautions, may well result in a

light power tools, explaining how to carry out the various . Let us be frank about this. Not all the demonstrators of ich would make an experienced machinist shudder. Right roperly and using the safety measures which experience has

t never to allow your attention to wander. Given this you

NNECTIONS, BENCH, ETC.



FRETTING OUT A SHAPE IN ½ IN. PLYWOOD ON JIGSAW

Those whose work involves much shaping will find the jigsaw invaluable. Toy makers and those who make models (especially of ships) will find it an asset

means of steadying it. Vibration, too, would make it liable to move about.

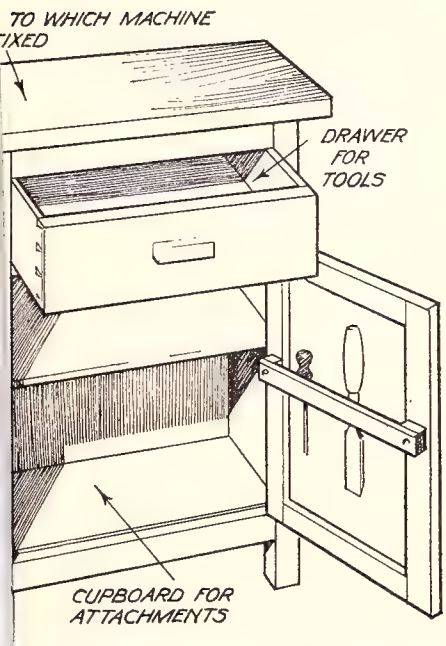
In any case, a loose standing machine is a possible source of danger. A certain amount of pressure is needed to pass the wood over the machine, and this might cause it to topple over with possible damage to the work. Still more serious would be the automatic tendency to grab the wood and the risk of a cut. Some machines have holes in the castings to take screws or bolts. Others have slots, which have the advantage that the screws need only half a turn to enable the whole to be released.

Bench.—When practicable, the ideal arrangement is to have a separate bench on which the machine can be fixed. If this is possible, several points have to be considered. Firstly there is the fact that the machine has to be used for several varying purposes, each of which may call for a different arrangement. For instance, the best position for a lathe is alongside a window so that the operator faces the light. If the set-up were altered for sawing, however, this would not be practicable because, except for really small work, there would not be room for the wood to be passed across.

With this in mind the best plan is to make a sturdily built bench which is heavy enough not to move about when in use, but is not fixed down. It can thus be shifted about to the best position to suit the operation, as shown in Fig. 2. A suitable bench is given in Fig. 3 with tool drawer and cupboard for accessories. If the machine incorporates a lathe the drawer should be fitted with a separate compartment for turning tools. These should be kept away from spanners, etc. as the edges are easily gashed.

The main frame should be strongly built, with a fairly stout top of multi-ply, lamin board, or block board. If a solid wood top is used it should be rigidly screwed through the rails at the front and held with buttons at back and sides. Bolt holes can be bored

(*Continued on page* 188)



PLE BENCH WITH DRAWER AND CUPBOARD MODATION FOR TOOLS AND ACCESSORIES

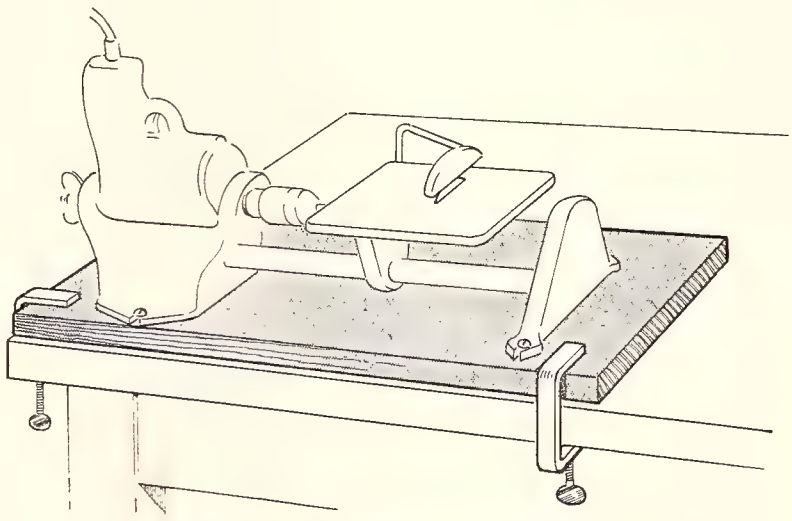


FIG. 4. LOOSE BENCH TOP ON WHICH MACHINE CAN BE MOUNTED. THE WHOLE CAN BE CLAMPED TO BENCH OR TABLE

CHIPS FROM THE CHISEL

WE BACK OUR FANCIES

—" we are craftsmen and can put into the things we make something of the spirit of true creation "

MANY people nowadays are inclined to be a little nervous when it comes to making their choice of furniture and the interior planning of their homes. Thanks to the work of the Arts Council and, more recently, the Design Centre in London, they are growing more design conscious, more prone to recognise that a thing may not only fulfil the use they require of it but may be artistically good or bad. Consequently a nervous : " Ought I to like it ? " attitude may develop before making a choice or a dubious "I suppose this is all the fashion ? " —which is the worst possible way of reaching any judgment at all. The poet's lament of :

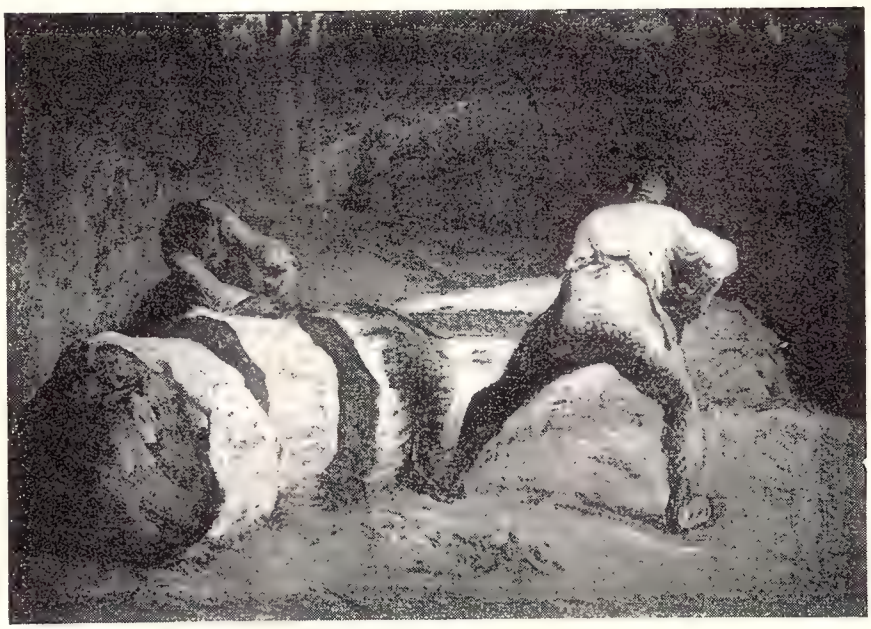
"What care I how fair she be.
If she be not fair to me,"

is plain commonsense when it comes to reminding us that we do not have to like everything, however good in itself the object may be. Our own personal taste and predilection may run counter to any one of the accepted fashions of the moment, and when this is the case we should not allow ourselves to be hypnotised by mass production and the glossy magazines into introducing it into our own surroundings. The magazines, with their colourful pages, can be useful as showing trends and ideas but the editor's job is to secure a colourful picture containing the maximum amount of interest and novelty to attract his readers, and we shall generally find that such ideas need to be treated with a good deal of wariness and discrimination : otherwise the result may not be good taste at all but howlingly bad taste and something which in the long run we shall find very tiresome to live with. It is just this question of discrimination which is the difficulty. How can I know ?

* * * *

The issue is perhaps at its simplest for the craftsman. The very fact of knowing how a thing should be done makes him appreciative of good work when he sees it. From that point onwards it is a comparatively easy step to observe what qualities in the work, as apart from the workmanship, tend to display it at its best. Where there is a plain economy of line he will notice how good proportions and a perfect or unusual finish turn something which might have been bleakly austere into a piece which a connoisseur might envy. A highly decorated piece, on the other hand, all curves carving, can be just as exactly right and an object of heart-warming beauty, provided the proper degree of restraint is used amid the apparent lavishness. Just how this is achieved is again a matter of careful observation among the best specimens of, say, 17th and 18th-century craftsmanship whenever he comes across them. That is, of course, taking us straight into the first class, which may appear to be well out of the range of the ordinary householder. But the fact is that, wherever beautiful work is found, as it is sometimes in the most primitive communities, it obeys, albeit unconsciously, the same kind of innate law which governs the urbane product. The craftsman in such communities has so much less to bewilder and distract him than we in our civilised world. He is neither confused by the experts and countless theories and discussions, nor bewildered and side-tracked by a multitude of rival ideas. For him the issue is the simple one of being wholly interested and absorbed in making some useful article which it gives him pleasure to decorate in his own fashion, no doubt to the applause of his contemporaries. We, on the other hand, have to do battle with ourselves to keep the issues simple and

(*Continued on page* 185)



THE WOOD SAWYERS—*Jean Francois Miller* (1814-1875)

This delightful oil painting comes as a breath of fresh air in these days of factories and machines. Look at the energy in the stance of the two chief figures ; the muscular, widely spread legs of worker to the right, left foot propped against the tree trunk and body bent as he brings his whole weight into the stroke ; and the far sawyer crouched over the saw, arms outstretched in the strong backward pull, his whole form vibrant with power. The artist had no doubt seen such an episode in the woods of France—he was in fact a painter of French peasant life.

The picture is in the Victoria and Albert Museum, South Kensington. It necessarily loses a great deal in this black and white reproduction, but even so the intensity of the physical movement can be seen.

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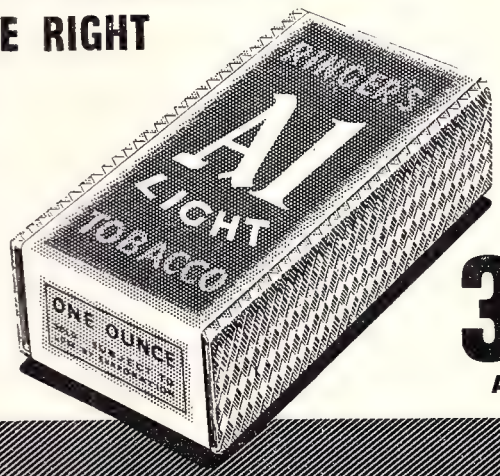

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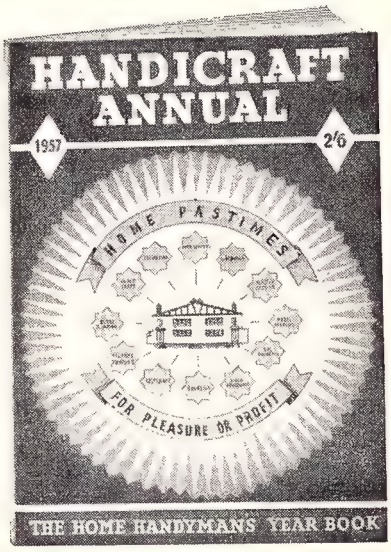

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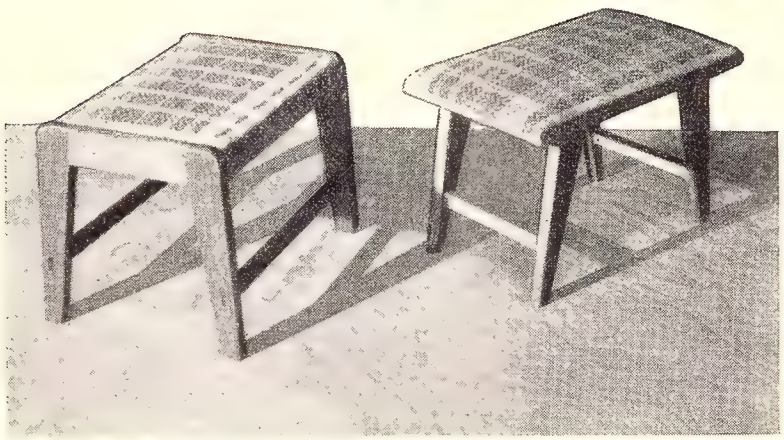

UPHOLSTERED STOOLS

Designed by
C. J. Davies, Prescot Grammar School

Both the stools in Fig. 1, although modern in design, incorporate standard construction, and are not beyond the ability of the boy with average experience

FIG. 1. TWO CONTEMPORARY TYPE STOOLS
These should be well within the capabilities of the average boy

THE stool on the left, Fig. 1, is referred to as design (A); the other is called design (B).

DESIGN A

The seat is a rectangular frame made from 1½ in. by ¾ in. battens dovetailed at the corners as in Fig. 2 (A). The frame should be made up to measure 11⅝ in. by 8¾ in. overall. This allows for the ⅛-in. plywood guide strips to be attached to the ends with an extra ⅛ in. allowed for the upholstery fabric where it is drawn over the ends, see detail, Fig. 3 (A). It is advisable to make up and upholster this frame first. Note from the sectional view in Fig. 2 that this frame is held to the leg frames by screws driven through each end and it is advisable to drill the screw holes before assembling the frame.

Upholstering.—After gluing the frame together attach to the top surface with glue and pins a piece of ⅛-in. plywood, and add the two ⅛-in. plywood guide strips to the ends. These strips should be 8¾ in. by 1⅞ in. They are rounded at the two top corners as shown in Fig. 3 (A). The long sides should be tapered to line up with the leg frames as shown in the sectional view in Fig. 2.

Cover the plywood top with flock or kapok stuffing and stretch hessian over the frame, tacking it underneath on all four sides. The height of the upholstery is governed by the guide strips. The finishing fabric is stretched over the hessian and is tacked neatly underneath the frame all round. Make sure that it is drawn flat over the guide strips. A boy will find it

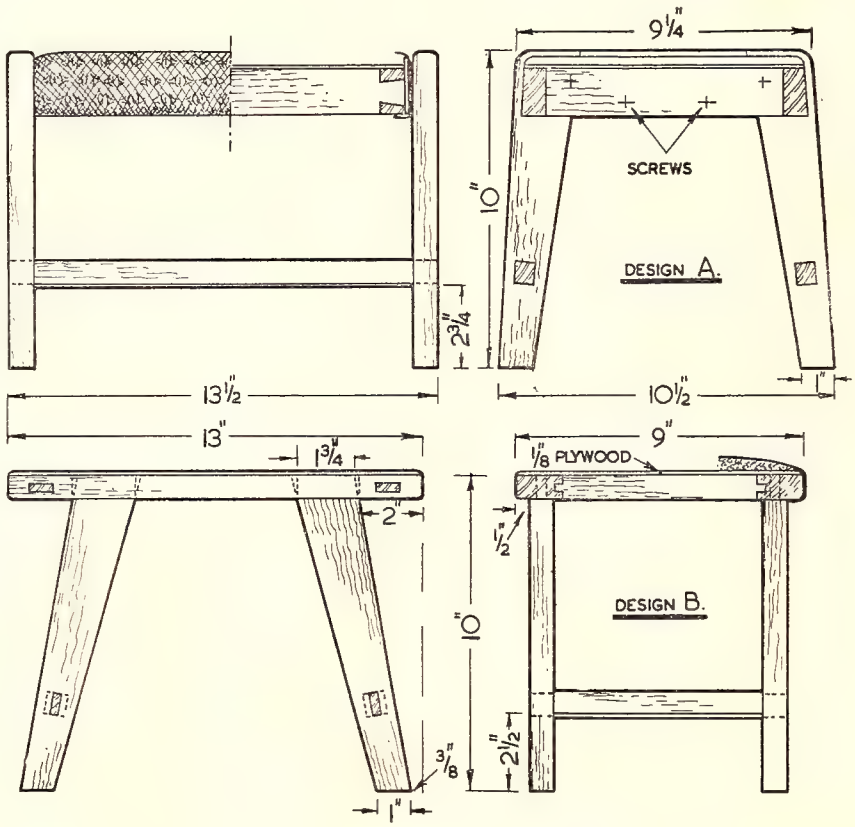

FIG. 2. FRONT AND SIDE ELEVATIONS

easier when tacking on the covering to work from the centre of the side and end rails towards the corners.

Leg Frames.—These are prepared from 2 in. by $\frac{3}{4}$ in. material. The haunched mortise and tenon joints are shown in Fig. 3 (A). It is best to set out this frame full size on a piece of board as this enables the legs to be tapered to suit, and gives the shoulder bevels. It also enables the mortises to be set out for the $\frac{3}{4}$ in. by $\frac{5}{8}$ in. bottom rails shown positioned in the sectional view, Fig. 2. The mortises should be made $\frac{1}{4}$ in. thick and passed right through the legs and prepared for wedging the tenons.

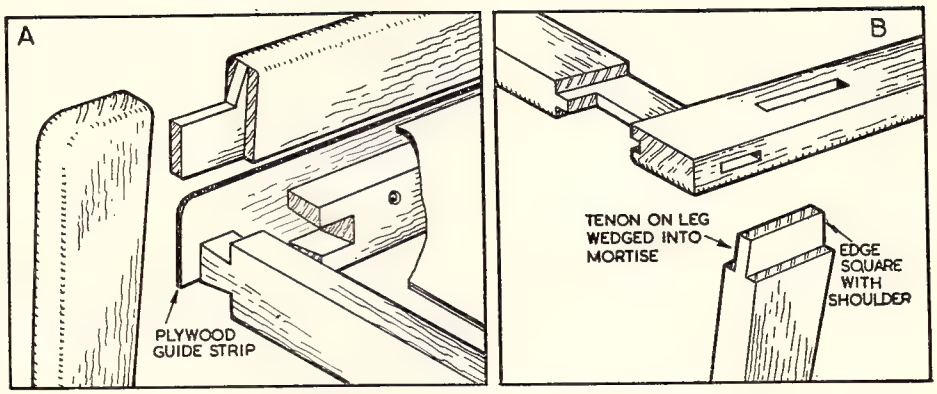

FIG. 3. DETAILS OF CONSTRUCTION AND JOINTS

Cut all joints and glue the frames together. After cleaning up, round the top corners of the legs and plane pencil rounds on the outside edges as shown in Fig. 3 (A).

Rails.—It is advisable to temporarily screw the seat to the leg frames as this enables the exact length between the shoulders of each bottom rail to be determined. When the tenons on these rails have been cut and fitted the whole stool can be finally assembled.

DESIGN B

This stool consists of a rectangular seat frame held at the corners with haunched mortise and tenon joints to which four legs are attached with wedged mortise and tenon joints as in Fig. 3 (B). Each pair of legs is connected by $\frac{3}{4}$ in. by $\frac{3}{4}$ in. cross-rail with through tenons.

Start by drawing the elevation shown in Fig. 2 full size on a board. Next make up the 13 in. by 9 in. seat frame from $1\frac{1}{2}$ in. by $\frac{3}{4}$ in. material. After the glue has set clean the surfaces and round the under edge of the frame to prevent its cutting into the upholstery material.

Legs.—These are shaped to suit the full size drawing using $1\frac{3}{4}$ in. by $\frac{3}{4}$ in. material. Mark out the mortise and tenon joints. Note, Fig. 3 (B), that one end of each tenon is cut square with the sloping shoulder thus fixing the length of the mortise. One end of each mortise is sloped to suit the leg angle. Notice, too, from the side view in Fig. 2 (B), that the mortises are arranged to give a $\frac{1}{2}$ in. overlap between the edge of the frame and the outside face of the leg, thus providing a suitable space for tacking on the covering.

Cut and fit these joints allowing space for wedges.

Rails.—Cut the joints between the $\frac{3}{4}$ in. by $\frac{3}{4}$ in. bottom rails and the legs. The tenons are passed right through the legs and wedged.

Assembling.—Glue and wedge the bottom rails to the legs, and add the leg frames to the seat frame, the tenons again being wedged. Glue and pin to the seat frame a piece of $\frac{1}{8}$ in. plywood and round the edges.

Upholstering.—Cover the top of the frame evenly with stuffing material and draw hessian over it tacking neatly to the underside. Finally cover with fabric.

Both stools may be oiled and burnished or given two coats of white polish and waxed.

CUTTING LIST

	Long ft.	Long in.	Wide in.	Thick in.
DESIGN A				
Leg Frames				
4 Legs	1	0	$2\frac{1}{4}$	$\frac{3}{4}$
2 Rails		$9\frac{1}{4}$	$2\frac{1}{4}$	$\frac{3}{4}$
2 Rails	1	2	1	$\frac{5}{8}$
Seat Frame				
2 Sides	1	0	$1\frac{3}{4}$	$\frac{3}{4}$
2 Ends		$9\frac{1}{2}$	$1\frac{3}{4}$	$\frac{3}{4}$
1 Plywood Top	1	0	$9\frac{1}{4}$	$\frac{1}{8}$
2 Plywood guide strips		$9\frac{1}{2}$	2	$\frac{1}{8}$
DESIGN B				
Leg Frames				
4 Legs		11	2	$\frac{3}{4}$
2 Rails		$8\frac{1}{2}$	—	$\frac{3}{4}$ sq.
Seat Frames				
2 Sides	1	3	$1\frac{3}{4}$	$\frac{3}{4}$
2 Ends		$9\frac{1}{2}$	$1\frac{3}{4}$	$\frac{3}{4}$
1 Plywood Top	1	$1\frac{1}{2}$	$9\frac{1}{4}$	$\frac{1}{8}$

Allowance has been made in lengths and widths. Thicknesses are net. (385)

REQUIREMENTS AND PROPERTIES OF ADHESIVES FOR WOOD. By R. A. G. Knight, B.Sc.(Eng.), M.I.Mech.E., Forest Products Research Laboratory. This is an interesting booklet with a great deal of invaluable information on adhesives generally. It deals with animal, blood albumin, casein, soya, starch, and synthetic resin glues; describing their characteristics, uses, forms in which they are available, and so on. All woodworkers will find items in it of practical value in their work, and to students it should be of great help. Published at 2s. net by Her Majesty's Stationery Office.

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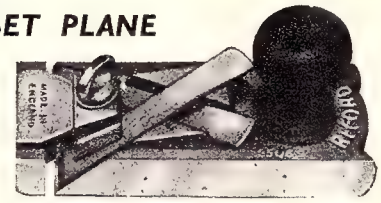

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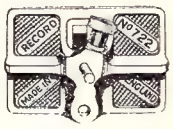

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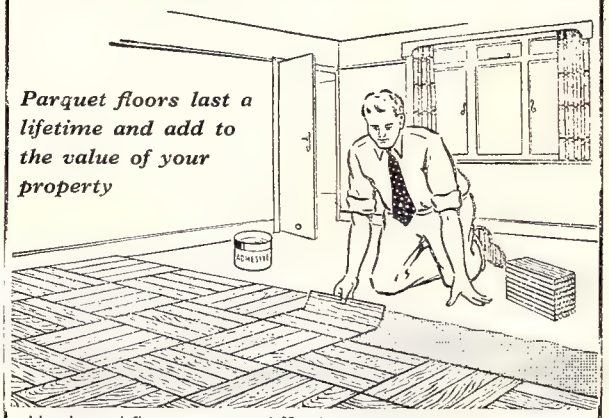

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NEW TIMBERS FOR THE WOODWORKER

9. Nargusta, Prima Vera, Purpleheart

SINCE the war timber imports from different areas have fluctuated due to the imposing and lifting of currency controls, etc., but even though a temporary ban is imposed, stocks of the timber may well be available in the country. This reminder is put forward not because it applies to the timbers described below, but because it is a point that needs remembering with all imported species. Thus there may be a complete absence of a specific timber over a large part of the country one year, with almost embarrassing quantities the next. For this reason the wise woodworker will get to know the details of as many of the "new" timbers as possible, for he will never know when he has to call on his knowledge.

Nargusta is a timber of parts of Central and South America, Trinidad, and so on: it is occasionally sold as white olivier. This is a general utility timber that can be used for furniture and similar items (though rather heavy for the purpose) but is more suitable for external work. Botanically the timber is very closely related to iroko, Indian laurel, and silver-grey wood among other better-known woods.

The sapwood of nargusta is yellowish and not easily recognisable from the heartwood, which is of a brownish yellow, pale yellow brown, or yellowish olive shade: a few samples may have clearly defined red brown stripes. Planed surfaces of the wood are silky, the grain is variable from straight to roey, and the texture moderately fine and uniform. As previously mentioned it is a heavy species, having an average seasoned weight of 50 lb. to the cubic foot.

Nargusta is strongly resistant to fungal attack and is one of those species for which preservative treatment is not required, both on account of its durability and the difficulty of impregnating even the sapwood of the timber. A certain amount of pinhole borer beetle damage may occur.

As can be expected from its density, nargusta is not an easy timber to work, but with really keen tools and care it can be brought to a good surface: it is a first-class timber for turnery purposes. The wood is sufficiently hard for pre-boring to be necessary for nails and screws, and unless care is taken in mortising the wood will be apt to splinter. Despite these points there is nothing about the wood that makes it too difficult for the average woodworker to handle, and it will respond well to all types of finishing treatment including polishing.

When undergoing seasoning treatment the behaviour of nargusta may be somewhat variable. In general the results will be most satisfactory with the thinner dimensions as thick stock may develop end splits or surface checks. The shrinkage rate is only low and there should be no trouble from warping, while the ability to hold its shape after seasoning and manufacture is about average.

Prima Vera is a timber of Mexico, Honduras, and neighbouring regions, and although it is best known under that name in this country, it is better known on the American market as white mahogany, which gives some idea of its quality. It is chiefly used for cabinet work, furniture, veneer and interior fittings of all types, and sometimes as a substitute for true mahogany.

Only with darker coloured samples of this wood can the pale sapwood be distinguished, the timber being a yellowish white to a pale yellowish brown colour, sometimes having darker streaks. When cut on the quarter a well-marked stripe figure can be seen, due to the interlocked grain: the planed surfaces are lustrous and the texture moderately fine and even. It is a much lighter wood than the preceding species, averaging 31 lb. to the cubic foot when fully seasoned.

Prima vera has mild working properties, though it may need some care in planing, more especially when quarter-sawn. Thin boards will tend to split in nailing, more noticeably towards the ends or edges of the timber. The wood stains evenly and well, and can be given a high polish.

Although resistant to fungal attack prima vera may be damaged by pinhole wood borer beetles: such damage is rarely extensive and the wood may be said to be durable for all the purposes for which it is likely to be used in this country.

Seasoning causes no problems as prima vera has only a low rate of shrinkage and will accordingly dry with only a slight degree of checking or warping. Once seasoned and manufactured it holds its shape very well indeed. Timbers of any exceptional size are not common.

Purpleheart is a heavy wood (62 lb. to the cubic foot when seasoned) that is of particular value for marquetry, fancy turnery, and similar purposes. It is a timber of British Guiana and the Amazon region.

The heartwood of this timber is a dull brown when freshly exposed but it rapidly changes to a uniform distinctive purple: the sapwood (which is clearly defined) is whitish with purplish streaks. The grain may be either straight, wavy or roey, but the texture is fine and uniform.

This is a rather gummy wood and is never easy to work because of its hardness. Planing will usually cause

(*Continued on page* 188)

Name	*Colour, etc.*	*Weight*	*Grain*	*Texture*	*Working Properties*	*Natural Durability*	*Suitable Uses*	*Country of Origin*
NARGUSTA	Brownish yellow to yellowish olive.	50 lb.	Variable	Moderately fine and even.	Not easy to work.	Good.	External work; furniture.	Central and South America, etc.
PRIMA VERA	Yellowish white to pale yellowish brown; sometimes streaked.	31 lb.	Interlocked.	Moderately fine and even.	Good; may be slightly attacked by borers.	Mild; may split in nailing.	Cabinet work, furniture, fittings.	Mexico, Honduras, etc.,
PURPLEHEART	Purple.	62 lb.	Variable.	Fine and even.	Not easy to work; should be clear polished.	Excellent.	Marquetry, fancy turnery.	British Guiana, etc.

12. REFINISHING ANTIQUES

(Continued)

WHEN we look at some furniture we see a long line of roaring machines and at the far end hundreds of exactly similar pieces stacked ceiling high. But when we look at our notion of an antique we see the ghost of a master woodworker standing at a bench. Around him are gleaming tools sharp as a surgeon's knife. He works without haste for days and weeks, and in the end is born a thing of utility, grace, and individuality, which bears the stamp of his skill clear as the imprint on a new minted coin.

As the years roll on his work may be dented and scratched by the careless, neglected by the unappreciative, painted by the ignorant, and as the fashions change it may end up in a lumber room or junk shop, gathering dirt and cobwebs. But dirt and damage and even paint cannot conceal workmanship of this order which glimmers through like a beacon in the mirk. Like the man who was fallen upon by thieves it awaits the able hands of a good samaritan.

Cleaning the Film.—If there is a chance that the varnish film might be saved, the first thing is to clean it. A soap lather will remove dirt and grease and even thin films of wax. Toilet soap is suitable for mild cleaning. For bad cases use green soft soap which, because of its soda content, has a much stronger cleaning action. Deal with each surface separately working up a good lather and wiping off with a damp wash leather.

Use warm water and aim at cleaning quickly the film without soaking any part of the timber. Old hard wax and some of the modern silicone waxes will resist this type of cleaning, in which case use turpentine and soft rags, rubbing well. If the film now appears to be in good order all that is necessary is furniture wax or cream to restore its lustre.

Reviving the Film.—The film after cleaning may be worn through in places but without any sign of failure. If the film is french polish begin by smoothing the surfaces with fine steel wool or paper and removing dust. By using fairly thin polish to begin with the old film can be got working again and built up and finished in the usual way. In our shop we often burn off an old french polish film. This ensures that it is perfectly clean. It removes any dampness and the misty marks associated with it. It also gets the film warm and into an ideal state for receiving the new polish. Note that burning off may damage a glaze or varnish type film.

The method we use and only where it is safe to do so —naked lights are strictly barred in a polishing shop— is to sweep a rag wet in methylated spirit up the surface, this being set vertical, and clear. The film is then set alight quickly at the bottom. All surfaces are treated the same way.

Films of the copal varnish type can be wet flatted, revarnished and rubbed and polished, or preferably stripped. Glaze type films can be cleaned and refinished with french polish but should not be burned off as

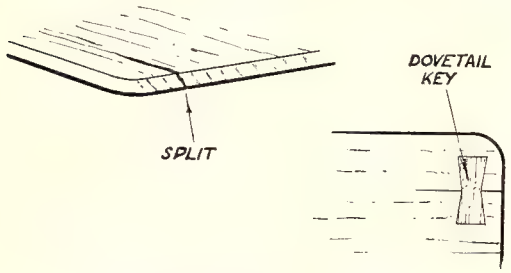


FIG. 1. REPAIRING SPLIT IN TABLE TOP
The dovetail key let in beneath holds the parts together. A long split should be sawn through and the edges trued before regluing

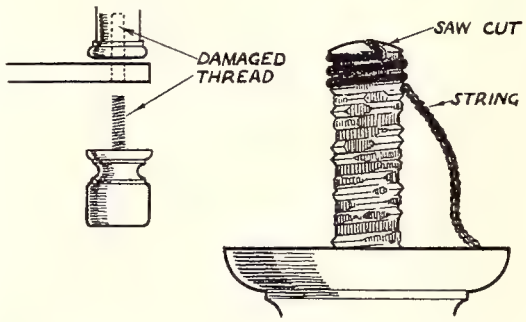


FIG. 2. REPAIRING FOOT WITH STRIPPED THREAD
Insert string in saw cut, glue and wind round thread

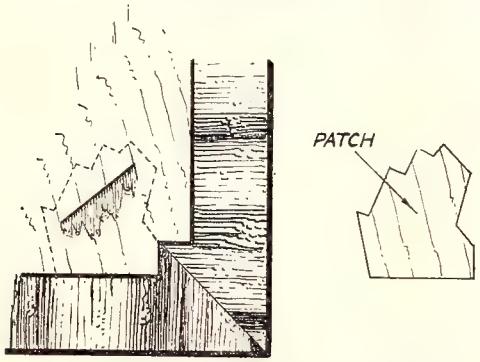


FIG. 3. MAKING GOOD DEFECT IN VENEER
The patch should be irregular so that it is unnoticeable

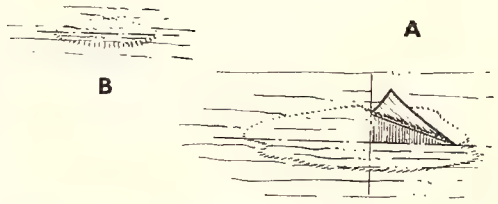
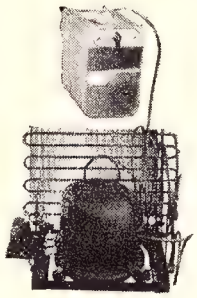


FIG. 4. PRESSING DOWN A BLISTER IN VENEER
For small blister cut along grain, insert glue, and press down. For large blister cut in both directions (A)

WORN OUT REFRIGERATORS



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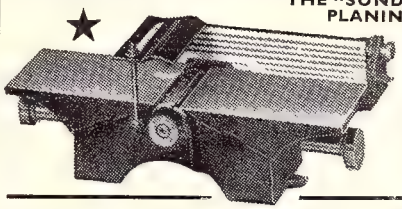

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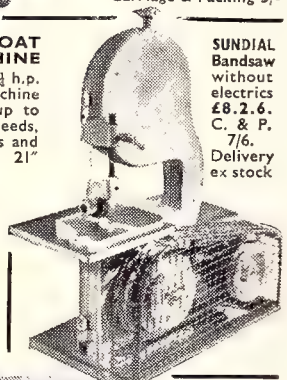

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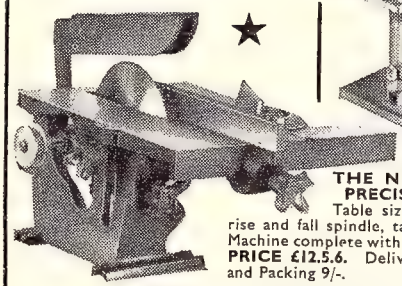

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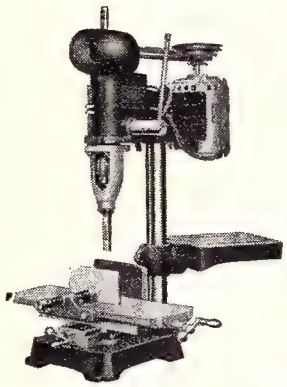

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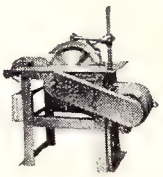

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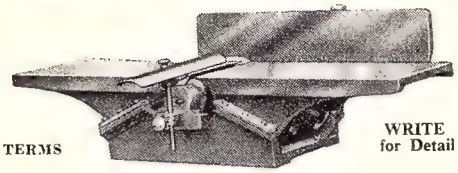

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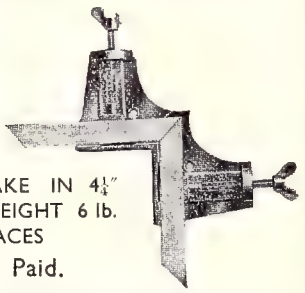

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this is liable to induce tiny bubbles in the film.

Cracked Films.—It is always worth while to examine the film carefully to determine the cause of cracking. Wide cracking in crocodile skin pattern is usually copal varnish which has lost its elasticity through age. Such failure is encouraged by a dry atmosphere. Fine spidery cracking is usually confined to cellulose. The pattern is the same but on a larger scale. It is encouraged by frequent changes in humidity. This results in frequent movement of the timber due to moisture intake. The film has to move with it and finally cracks through fatigue.

Where cracking is localised the fault is usually one of construction. Crazing—numerous small cracks in all directions—over a small or even a large area is often due to a thick glue film under the veneer. This crazes in time and takes the varnish film with it. Single or parallel cracks can occur along or across the grain depending on the relative direction of base and veneer. Timber movement due to change in moisture content can set up tension or compression on the surface resulting in these cracks. Sometimes the film shows light flecks, especially near edges. The colour change is due to air getting between the wood and film which is beginning to fail due to poor adhesion or lack of proper bonding to the surface. A careful examination can often reveal whether the construction or film is at fault. Where cracking is extensive stripping is necessary. Odd cracks due to timber faults can be filled in.

Stripping.—There is an abundance of good strippers and one of these should be used. Scraping is barred because it will destroy that part of the patina—the colour and shading—which is in the wood surface. Always follow the directions carefully. For a final clean up dip some fine steel wool in the stripper and work over the surface along the grain only. A brush used the same way is useful for carvings and quirks. Lastly, wipe down well with the medium for the finish to be used.

Ink Stains.—It is common to find ink stains on the wood surface. We remove these with *Domestos* which is a household bleach. Even very old stains can be shifted completely in a few seconds. Apply at full strength with a pointed stick or straw, covering the stain exactly. Wash off as soon as the bleach has done its work as it will also bleach the wood surface. Ink eradicators and other household bleaches are often effective, but this particular one has never failed us yet. It will remove ordinary blue-black or red ink. Special inks are affected but there are usually residual traces which need to be faked or cut away.

Filling Cracks.—Cracks in the wood surface or varnish film can be filled with hard stopping coloured to match. A precise match is not possible where the crack is at all deep because it will not have the degree of transparency of the varnish film or the variety of colouring of the wood surface. Nevertheless a near match is easy enough for small defects. These become lost in the general colour and figure so that the untrained eye will never see them as we have proved often enough. Long or wide cracks require a structural repair.

Dents.—One expects to find odd dents here and there on an old piece of furniture and we are concerned with retaining these and other effects of age and usage. However, any unsightly dents are best removed. Steam will swell compressed wood fibres back to normal size. Fill the dent, which must of course be level with water. If the varnish film is still over the dent next prick through in a few places with a needle. Give the water a few minutes to soak in. Wet a small piece of wadding and place it over the dent. Apply heat from a soldering iron or poker hot enough to raise steam easily. Repeat if necessary. Do not use this method on a veneered surface. When the dents have been allowed to dry and settle it will be necessary to paper smooth. If any staining or faking is required do not use a type of stain which will swell or raise the grain again.

Reviving the Timber Colour.—If the wood appears to be faded and lifeless feed it by rubbing in some raw linseed oil. It is best to thin this first by mixing in a little turps. Apply it generously. Rub in well. Treat the inside and other surfaces which will be unfinished in the same way. Cover to keep off dust and leave for a day or two.

Removing Old Glue.—New glue on top of old gives a most unsatisfactory joint, and so if a job has to be taken down the old stuff must be removed as far as possible before reassembly. Small areas such as under a stripped piece of banding can be removed with a suitable chisel held vertical. A hooked scraper is useful for cleaning tenons and other broad flat surfaces. Dowel holes can be rebored and mortises and dovetails cleaned out with a chisel. Where the surface is irregular it can be wetted and covered with wet cloths for an hour or two after which the glue will be soft enough to be washed off with hot water. Parts must be allowed to dry out before proceeding. (397).

SPACIOUS LADY'S WORK BOX

(*Continued from page* 187)

CUTTING LIST

	Long ft. in. Long	Wide in. Wide	Thick in. Thick
Carcase	ft. in.	in.	in.
2 Sides	1 6½	12½	⅜
2 Ends	1 2	13	⅜
2 Fillets	1 2½	½	⅜
1 Length (optional fillet) .	2 6	⅝	½
3 Pieces (cross rails) ..	1 1½	1¼	⅜
1 Sheet (plywood) ..	1 4¾	13¼	—
2 Ditto	8	13¼	—
2 Blocks	2½	2¼	⅝
1 Ditto	2¼	3	⅝
Lid			
2 Pieces	1 1	5¼	⅜
2 Fillets	1 1	1¼	⅜
1 Piece (glue blocks) ..	1 0	—	1 squ.
Tray			
2 Pieces	1 1	2¼	¼
2 Ditto	6	2¼	¼
1 Ditto	6	2¾	¼
1 Ditto	1 1	6	ply
Drawer			
2 Pieces	1 1	2¾	⅜
1 Ditto	9¼	2¾	⅜
1 Ditto	9¼	2	⅜
1 Ditto	1 1¾	3¾	⅜
1 Ditto	1 0½	8¾	ply
Supports			
4 Legs	1 2½	1¾	¾
2 Rails	1 1½	1¾	¾

Allowance has been made in lengths and widths. Thicknesses are net.

THE QUESTION BOX

Each query must be accompanied by a stamped addressed envelope.
A coupon from back page of cover must be enclosed.
Full particulars must be stated, and, if possible, a rough sketch sent.
Only problems connected with woodwork can be dealt with.
Special designs for individual requirements cannot be prepared.

Queries should be addressed to The Editor, WOODWORKER, Montague House, Russell Square, London, W.C.1.

BOW WITH SHAPED TIP *E.S.T. (Wickford) notes that most commercially made bows have the tips bent slightly outwards, and enquires whether this has any advantage over the straight bow.*

Reply.—There is no advantage in a shaped tip to the bow. You find the shaped tip on commercially produced bows of the laminated type, and on the old style of yew bows horn tips have been used, the idea being to lessen the wear on the knocks, although one may get into difficulties with the fixing of the horn tips. I would say therefore that in a laminated bow the shaped tip could be used but that it has no advantage over the normal shape of bow. The shaped tip is more associated with the type that Cupid uses than with the type used by the American Indian or by the English archer in the Middle Ages. (155)

BRIGHTENING DULL DOORS *L.D.C. (Kemsing): "The doors in my house are of deal with ply panels. They were stained and linseed-oiled. They have become dull and lifeless. Can you suggest a treatment?"*

Reply.—As the woodwork in your new house was stained and oiled by the builder it is unlikely that a stain of the preservative kind was used; this is certainly to be hoped because such stains are antagonistic to vegetable oils or oil paints. However, most tradesmen are aware of this fact and would not knowingly apply linseed oil in such a case. It might be wise to ascertain—if possible—what kind of stain was used; it will be almost a certain guide if the surface is noticeably sticky and gummy in those parts where the oil has not entirely soaked in.

If the woodwork *is* sticky, or you have discovered that a preservative stain was used, the whole will have to be washed with a fairly strong detergent first to remove the un-oxidised oil, taking care, of course, not to disfigure surroundings such as polished floors and walls. It is inevitable that this process will remove not only the oil but some of the stain; and an uneven appearance may result. A deep, rich stain, however, should improve matters. After a thorough rinsing and drying we would recommend two coats of *Rentokil* wood sealer, staining with a suitable scumble stain, and one or two coats of varnish. To overcome any uneven appearance it would be a good idea to do the work on the "brushgrain" principle which is fully explained in our handbook on *Graining and Painting*. Remember you may need to smooth the surface after washing to remove the raised grain.

If there is no indication that a preservative stain has been used, wash with a mild detergent, smooth with glasspaper, and proceed to stain and varnish as already described. We do not recommend any further coatings with linseed oil; it is a lengthy job, takes a long time to dry and in the meantime collects dirt and dust, and would add little to the appearance. (311)

VARNISHING PITCH PINE SEAT *R.A.G. (Bath) has made a garden seat in pitch pine and asks whether varnish can be used.*

Reply.—We see no reason why varnish should not be used on the pitchpine garden seat. We suggest a yacht varnish or a good copal carriage varnish. As a preparation, some workers use a coat of size as priming—but we are against this in principle, especially for outside work. Because of the varying porosity in the grain we would use Japanner's goldsize thinned with white spirit for the first coat, applied with a brush and wiped bare with a rag when the pine has absorbed as much as it will. We would follow this with two coats of varnish as specified above or use *Universal Medium* throughout, thinning it for priming with white spirit. Between coats it would be wise to rub down with fine paper. As a precaution against rot it would be a good plan to give the legs two or three coats of bituminous paint about three or four inches up. (400)

MAHOGANY MATT FINISH *C.C. (Cheam) has made a coffee table in Honduras mahogany, the top veneered with zebrano and edged with walnut. He wishes to give it a matt finish with a brownish tinge. There are a few imperfections in the edge of the zebrano.*

Reply.—**Staining.** Dissolve a heaped teaspoonful of bichromate of potash in a pint of hot water. Allow to cool and decant. Test on scrap Honduras and adjust with water if necessary to get the shade of brown required. Allow the test piece to dry, rub over with a rag, and brush on a few coats of polish before deciding. Keep the stain off the other woods. It will not affect them other than to leave a yellowish stain which can readily be papered out.

Stopping. Zebrano has two main colours. These approach raw umber and ochre. Dissolve equal quantities of crushed resin and shredded beeswax over a gentle heat. Pour half into the corner of a tin. This will suit the light stripes. Tint the remainder with a pinch of umber and pour this into another tin. Release the pieces when hard by passing the tin over a hot flame for a second or two. The colours will be near enough those required but you can adjust them more accurately with any suitable type of powder colour. Melt them in with a hot wire overfilling slightly and flushing with a sharp chisel when hard.

Finishing. Grain filling is unnecessary for a contemporary type finish. Build up the film with button (light brown) polish in the usual way. Use white polish for the veneered top. If this is not convenient use white for the whole job. When thoroughly hard dip some No. 1 steel wool in ordinary wax (such as Mansion polish) and rub firmly in straight strokes along the grain. Be careful at corners. Complete by rubbing in the same way with fresh dry rags. (353)

RUST MARKS OVER PANEL PINS *H.C.D. (Hounslow): "Some years ago I made a kitchen fitment finished with enamel. The nails were punched in and the holes filled with putty. I now find rust marks over the holes."*

Reply.—Rust showing through over panel pins is most unusual. If the pins were not already rusted, and the work painted without delay, there is no reason why they should have rusted. If you stopped the holes before priming (which is not to be recommended) this would not be a contributory cause because putty has an oil content, as distinct from a normal filler. However, whatever material is used for the purpose, priming first would eliminate any danger of rust.

There is a possibility that the marks you mention are not rust marks at all, but what is known as pattern-staining. This occurs for a variety of reasons, or rather results from a variety of causes. It is often seen over galvanised nails used for fixing plaster-board, insulating board or the like. Variations of temperature between the nails and the surrounding material, differences in porosity, and,—as thought by some—galvanic attraction, appears to attract the dust motes in the air. Over a period, the fine particles of dust builds up to dark spots. If this is the case with your work it can easily be determined by using an indiarubber over the spots. If they disappear, you may be sure that this is your trouble. Unfortunately, there is little to be done about it.

If, finally, you still feel they are rust spots, it would appear that the only thing you can do is to get down to the pins and treat them with one of the rust-inhibitive preparations; mere application over the existing paint will be of no avail.

It would be a good plan to get a little stop-rust paint and stiffen it with whiting to make a putty for re-stopping the holes. (373)

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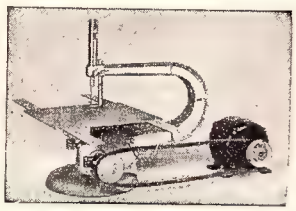

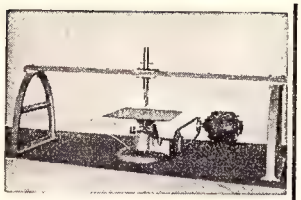

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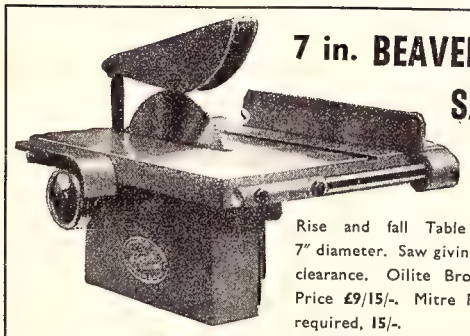

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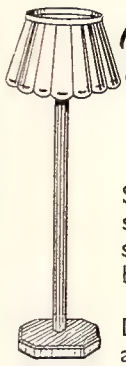

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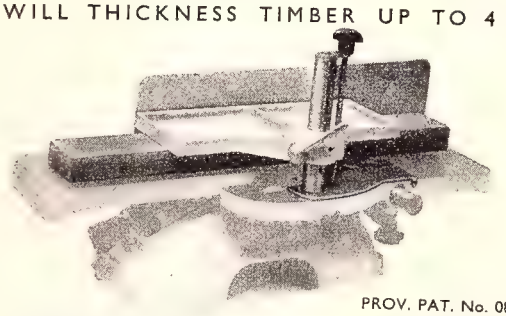

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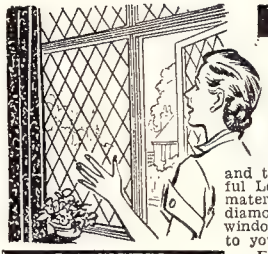

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Serial No ★ 2329. BRITISH GOOD HOUSEKEEPING INSTITUTE GUARANTEES REFUND OF MONEY OR REPLACEMENT IF NOT IN CONFORMITY WITH THE INSTITUTE'S STANDARDS

REPAIRING SHED ROOF *J.D. (Hebden Bridge) wishes to repair a workshop roof, the overhanging part of which has gone rotten for about 5 in. along the whole length. He proposes to refelt and repaint.*

Reply.—If the timber has rotted completely as you suggest we are afraid it will be necessary to strip the roof and re-matchboard. Obtain some matchboard of similar width and thickness. The sound portions of the old covering can be utilised by making a butt or heading joint on one of the cross members of the roof framing, using a full length of new timber and a jointed length alternately. (60)

MAHOGANY BLOCK FLOOR *R.L.P. (Leicester) proposes to lay a mahogany block floor, using 8 in. by 3 in. by ½ in. blocks. The present floor is the normal deal type.*

Reply.—The material and dimensions you suggest will be quite suitable and using a little care you should be successful with the laying. Prepare the existing floor by removing all wax or grease. Level down any knots or joints to a reasonably level surface. Remove all inward opening doors before starting the laying as the thickness of the blocks must be cut off. Note any pipe or wire runs that may need access traps, as a block floor does not lend itself to removal after once laying. You do not state whether your blocks are square edged or tongued and grooved. We suggest you use one of the cold adhesives which are readily obtainable, and where necessary pin down with 16-gauge panel pins which should be punched in as the work proceeds. Start laying the long way of the floor and stretch a chalk line parallel with one side of the room. Lay your first row of blocks accurately to this then work outwards on either side checking that the pattern is not distorting. The final row of blocks is cut to fit leaving about ¼ in. clearance which is finally cloaked by a fillet fixed to the skirting. A bevelled fillet is fitted at the door threshold to neaten off. (369)

SPRAYING A BOOKCASE *D.P. (Clayton) proposes to spray a bookcase and inquires about the method. He wishes to use a vacuum cleaner with the spray apparatus. Parts of the work have been bodied with french polish, and he asks whether stripping is necessary.*

Reply.—For a vacuum cleaner to be used for spraying a gun as sold by the manufacturers should be used as they are designed to make use of the air pressure available. The panels which have been bodied in with french polish will take the cellulose quite well—assuming that you are going to use cellulose wood finish. There should be no oil on the surface, and to ensure this a light papering with fine glasspaper or wet-or-dry abrasive paper should be carried out before attempting to spray.

The cellulose wood finish should be quite thin when using a gun operated by vacuum cleaner as the pressure will not be sufficient to atomise a heavy liquid. Thin coats of the cellulose wood finish will dry rapidly and several must be put on to get the " build " necessary. At the viscosity which is needed at least seven coats should be applied one after the other with about ten minutes between coats. When the entire film applied is hard you should then flat down, using wet-or-dry abrasive paper No. 400. This paper is used with water and a little soap rubbed on the paper to help lubrication.

All spray marks—" orange peel " etc. should be flatted out, taking care not to rub through to bare wood at the edges of the panels. The final operation is to " pull-over " with a solvent made for this purpose, but if the pull-over solution is not available and as this is a tricky job anyway you can polish the finish back to gloss or to any degree of semi-gloss by using a cellulose cutting compound which you might be able to get from a cellulose spraying shop (car refinishers).

The whole process needs some experience and it is suggested that whilst the spraying is being done a scrap piece of wood is sprayed and that this is used to experiment with the flatting and polishing so as to gain experience without spoiling the main work.

Staining (which in this case is probably done before the bodying coat of french polish) should be either a water or naphtha stain when cellulose wood polishing is done straight from the bare wood. (795)

STAIN FOR SATINWOOD

" I have a secondhand satinwood bedroom suite which is badly marked. I have scraped it ready for re-polishing. Can you tell me a suitable stain to use ? "

Satinwood is such an attractive timber that it is rarely stained. The usual procedure is merely to polish with white or transparent polish. However, if you *must* stain it we suggest that *Ronuk Yellow Oak* would be the most suitable. This will darken it slightly without spoiling the lovely figure usually found on these suites. The wood is so dense that one pint will be ample for the job. Apply it generously with a rag and wipe out evenly. Let it dry over-night. If you prefer to make your own, dissolve 2 ozs. lump vandyke brown in a pint of hot water. Stir well, allow to stand until cold, then decant the stain, leaving all undissolved vandyke which by then will have collected at the bottom. Add a tablespoonful of ammonia just before the work of staining begins. The stain can be diluted by adding more water.

We are assuming that you have scraped with a cabinet scraper right to the bare wood. Any traces of the old finish that are left will seal off the timber at these areas. Make sure that any such patches are removed before the staining begins. (115)

WAX POLISH

A reader asks for details of modern type wax polishes and how they are used.

There is nothing new about waxed or natural wood finishes. The best description available is in *Staining and Polishing* (Evans Bros. Ltd., Montague House, Russell Square, W.C.1,). Briefly the technique is as follows :

1. Damp the job down with warm water. When dry paper down with flour grade, then rub the surfaces over with a clean linen rag.

2. Fad up with french polish. Use white polish on light stuff like sycamore. In other cases you can use transparent polish or a coloured polish which tones in near the colour of the wood. The polish speeds the work and is needed to seal off the timber.

3. When hard, paper down lightly, dust off, then apply the wax, rubbing it well on with a rag or brush something like a clothes brush.

The medium, usually white spirit, will evaporate out in an hour or so and then the actual polishing may begin, using the same rag or brush.

There are many reliable proprietary wax polishes, or you can make it up as described in the book. (526)

INTERIOR DECORATING

(*Continued from page* 177)

either downwards or across, you will avoid showing the initial impact of the roller.

One important point is to always think of the roller as something with two ends rather than something as a whole. When connecting up with the cut-in edge actually *see* the end of the roller and not merely take it for granted where the roller is likely to be. If you cannot see the bottom end as it follows along the skirting, get down lower so that you can ; similarly, if you cannot see the top end, get up on the steps.

Most painting materials may be applied with a roller, flat or gloss paints, distempers, emulsion paints, varnish, size, paste, etc. In each case care should be taken to ensure that they are of a suitable consistency for rolling, thinning them when necessary with the diluents recommended by the makers. Distempers always need thinning with water or petrifying liquid ; some emulsion paints also need water added, but the flat and gloss paints of to-day are usually already of a suitable consistency.

For woodwork, such as doors, sashes, skirtings, etc., a 3 in. roller is best, all mouldings and cutting-in being done with a small brush.

Cleaning.—Thorough cleaning of the roller after use is of utmost importance ; on no account should the paint or distemper be allowed to dry in it. For short breaks—say lunch time, etc.—the roller may be immersed in a bucket of water. When needed for further use the water is exhausted by squeezing, rolling out on relays of newspapers, or other means. At the conclusion of the work distempers and emulsion paints are first washed out with water and the roller returned finally to its original state by thorough washing in warm soap and water. : Oil paints and enamels are first exhausted as described above and the roller washed out with white spirit before finally washing with soap and water. Every part of the equipment should be left scrupulously clean, ready for the next job.

The more one does with the roller, the more interesting the work becomes. The ambitious worker may embark on the use of paper masks or stencils for the production of contemporary decorations. (415)

CHIPS FROM THE CHISEL

(*Continued from page* 180)

to convince ourselves that the power to appreciate and create beauty in our surroundings is one which no one can teach us by a set of rules but which we can only acquire by taking thought and observing, making our own comparisons and being prepared to back our own judgments in the things we like to have around us. The most beautiful room I know is in a plain little house in the country where some old friends of mine live. It conforms to no rules. Some of the furniture dates back about sixty years, being the smaller pieces retained from their old home and is good of its kind. Cheek by jowl is a modern radiogram and several easy chairs and a settee ranging in period over the past thirty years and just a trifle shabby. On the walls are ultra-modern paintings by an artist friend, side by side with old family miniatures ; over the modern brick fireplace are quaint little pottery Staffordshire figures of a kind cheap and popular in the last century, while ranged round the tops of the bookcases are interesting and valuable pieces of china and silver gradually acquired by home-loving people in a hard-working lifetime. It sounds a jumble. It does not look it. The room, like the house, has a quite indescribable charm, and strangers nearly always halt on the threshold with an involuntary " Oh, what a beautiful room ! "

* * * *

The truth is we have to be content to let our treasures accumulate, to add to them bit by bit, sometimes because they are the things we need for use, sometimes for our own comfort, sometimes for the sheer joy of possessing some small trifle lovely in itself. You can make a home that way far better than by walking into the nearest furniture store and ordering everything on sight, and if we are craftsmen and can put into the things we make something of the spirit of true creation, its patience, its wisdom, its joy in the making, we shall have brought into the home just such another of those intangible qualities which are blessed indeed and which no money can buy nor experts prescribe. (413)

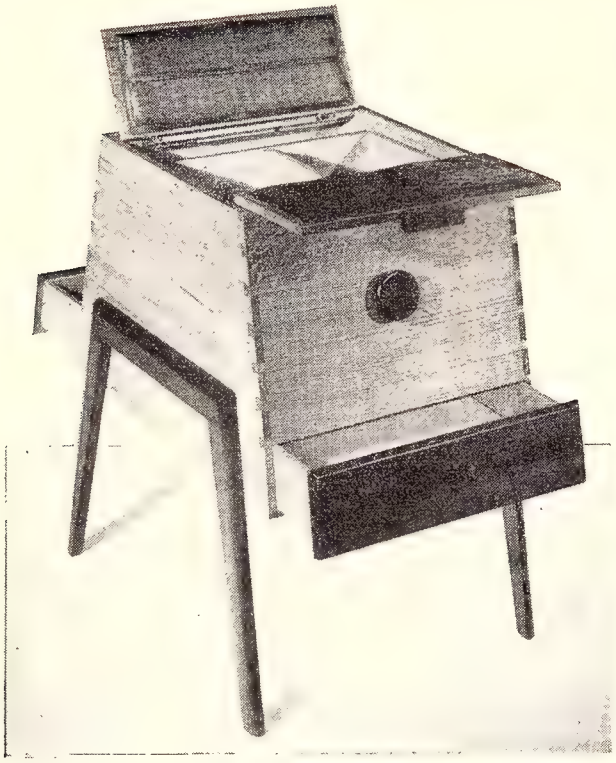


FIG. 1. VIEW SHOWING THE ACCOMMODATION
This could be made in many combinations of hardwood which could be chosen to suit existing furniture

SPACIOUS

LADY'S WORK BOX

This unusual modern style work box is extremely spacious and will accommodate all the work normally met with in the house. It is constructed in contrasting woods, oak and mansonia, which give a pleasing and striking appearance

THE container consists of a box with sloping ends, dovetailed together and fitted with hinged lids opening at the centre. Inside a sliding tray is arranged to rest upon fillets glued and pinned to the sides. Between the false and true bottoms are two drawers, one at each end. The position of one of these is indicated by dotted lines, Fig. 3. For carrying purposes two circular type grips are glued and screwed on.

The legs are separate items glued and screwed to the sides.

Carcase.—Before commencing any work the manner of fixing the false bottom must be considered as this will determine the position of the bottom pin. Two methods of fixing are suggested, one as shown in the through section, Fig. 3, or as indicated at (B). The simplest method would be to make the dovetail in the ordinary way and to glue and pin a fillet round the inside onto which the plywood base can be fixed. The alternative is to work a stopped groove in the sides, rebate the ends to the depth and width required, and position the bottom pins as at (B).

Having decided which method to use prepare the sides and ends and set out the dovetails. Providing the angle of slope for the box is not altered to suit personal requirements the dovetail template, Fig. 3 (A), can be used. This is copied or traced through on to a piece of plywood which is cut out. Two short pieces of $\frac{1}{2}$ in. by $\frac{3}{8}$ in. stuff are pinned as shown.

Work a rebate along the bottom edge of the sides $\frac{3}{16}$ in. wide, $\frac{3}{8}$ in. deep, and cut the dovetails. If the false bottom is grooved in, this is positioned when gluing the carcase together. If pinned to fillets it can be added later after the latter have been fixed.

Prepare the parts which make up the bottom and set in place dry as a check. Glue and pin together to form a single piece and add as a whole to the carcase. Clean off all surplus glue and allow to set.

Legs.—Contrary to usual practice the legs are tenoned into the rails, see Fig. 2. They are set at the same angle as the carcase ends. Mark out and cut the mortise and tenons and plane the inside edges from the shoulder to leave a $\frac{3}{4}$ in. square foot. Glue the parts together, clean off surplus glue, and allow to set.

To avoid the difficulty of screwing through the carcase the legs are slot-screwed. Keep in mind, therefore, when setting out that the slots are at right-angles to the rail.

Round off the external corners as in Fig. 2 and fix in position. Secure by screwing through the carcase into the rail.

Grips.—If a lathe is to hand these are turned, otherwise they are shaped to a circle from squares of solid stuff. The edges are undercut as in the through section, Fig. 3.

Lid.—Each flap is hinged to a fillet glued and glue blocked to the ends. These are set in from the top edge of the carcase $\frac{1}{16}$ in. as in Fig. 3. A small bead is worked

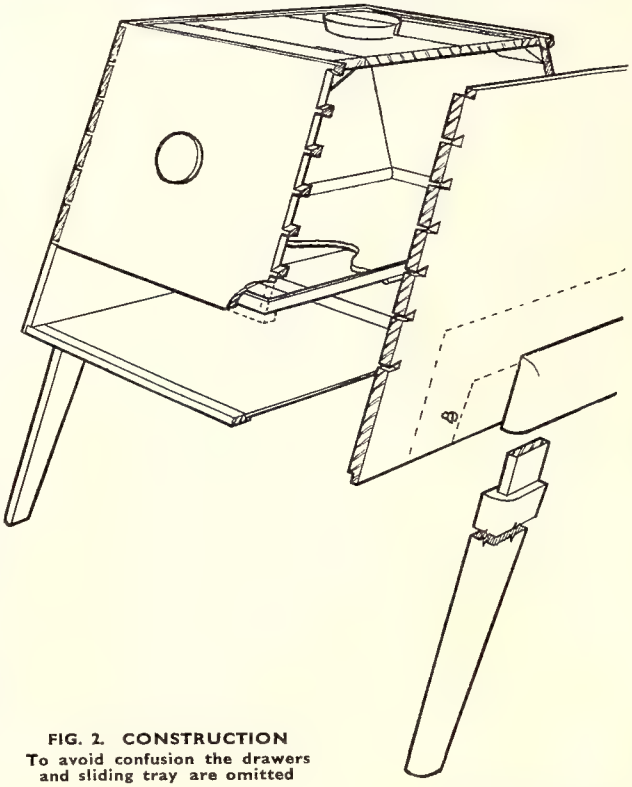
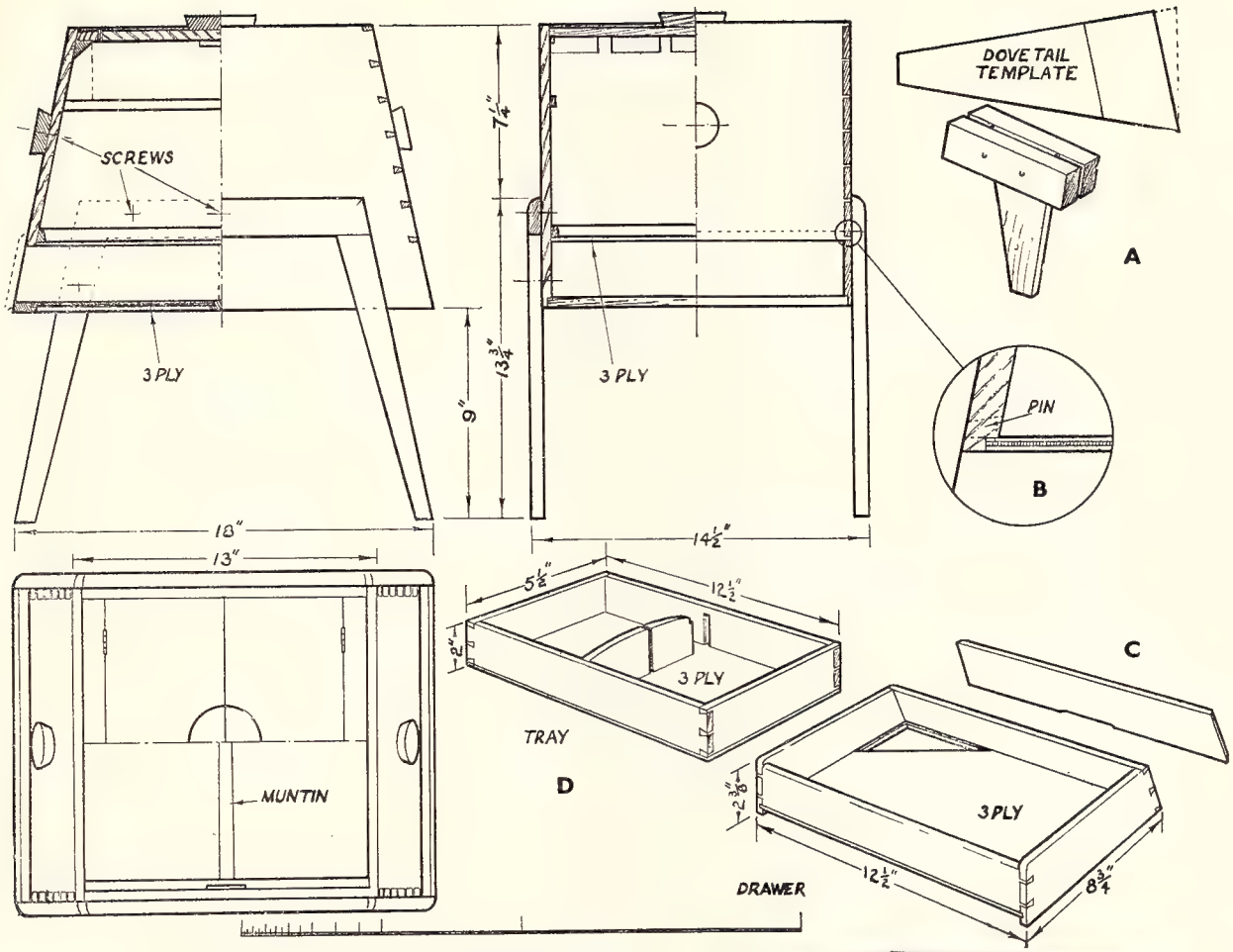


FIG. 2. CONSTRUCTION
To avoid confusion the drawers and sliding tray are omitted



3. PLAN AND ELEVATION WITH SIZES
The sizes given for the tray and drawer are for general guidance and should be checked against the space they are to occupy

on the edge of each flap equal in width to the thickness of the hinges used. Each hinge is housed into the flap so that the knuckle forms a continuous line with the bead.

Using a fine dovetail saw cut the top grip in half and screw in position on the flaps. The underside of each flap is covered with kapok and material as in Fig. 1 to form pin cushions.

Tray.—This is prepared from ¼ in. softwood dovetailed at the corners. The partition is stopped housed and the base glued and pinned on.

Drawers.—These are of standard construction except that the fronts are sloped to suit the carcase ends and through-dovetailed. A false front with a finger grip worked on the bottom edge is glued and screwed on to overhang the drawer proper by ⅜ in. all round. This serves as a drawer stop and masks the exposed ends of the dovetails.

Finish.—Give two or three coats of white polish rubbed down to a satin finish and wax. (401)

(*Continued on page* 183)

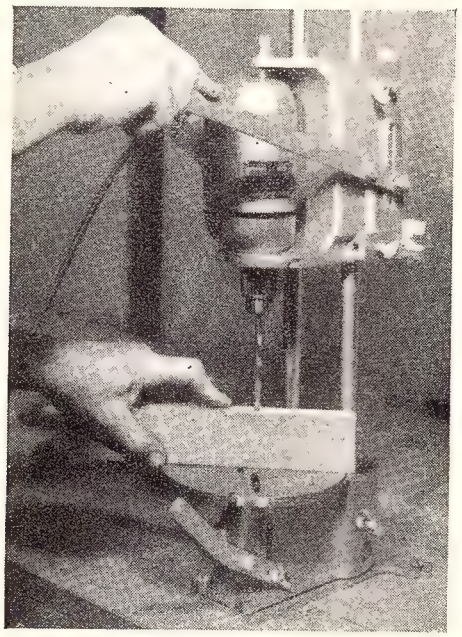
If the floor beside your bench becomes shiny and slippery shake some plaster of paris over it. It will save a lot of wasted energy.

FIG. 4. DELIGHTFUL APPEARANCE WHEN CLOSED

LIGHT POWER TOOLS (*Continued from page* 179)

right through it, unless wood screws are used for fixing. Heavy items should be kept in the bottom to keep the bench as stable as possible. Apart from this the usual mortise and tenon construction with plywood or hardboard panels glued and pinned on is satisfactory.

Incidentally, do not fit a flush top, because it is often an advantage to tighten a cramp over the edge to hold down wood for some special purpose.



DRILL STAND IN USE
For repetition work a fence with stops can be arranged on the drill table so that any number of pieces can be drilled in the same position

Special Top.—Many men have only a small workshop in which there would not be the room for a second bench in addition to that on which handwork is done. It therefore becomes necessary to use the one bench for both purposes. If the machine is fixed direct to the working top it can be a nuisance to have to move it every time handwork is necessary. The fixing-down screws would invariably have to be completely withdrawn. It is an excellent plan to make a separate top to which the machine can be more or less permanently fixed. This can be held down on to the bench with a couple of cramps and lifted bodily away when not in use. Fig. 4 shows the idea. The size can be made to suit the particular machine.

In all cases try to have handy a drawer, tray, or set of hooks where spanner, screwdrivers, etc. are always to hand.

At all times, particularly when making extension leads, see that the switch is in circuit on the live side. Usually three-pin plugs and socket are marked N.L.E. (Neutral, Line, Earth). Three-core cables sometimes differ in colour but usually contain a red and black. When wiring, therefore, connect the black with N, the red with L and the third to E.

If the tool is used at some distance from the source of power see that the lead does not cause obstruction. For example the tool could be wrenched from the operator's grasp should someone trip over the lead.

Don't have too much slack near the machine; looped wire seems to have a knack of getting in the way of cutting edges.

Extension leads have often been cut by allowing them to be passed over sharp edges and having a weight dropped upon them. One such instance was experienced by the writer when a lead was passed through a metal casement window and a second party, not seeing the lead, closed it with some force, with drastic results.

(*Next month we shall deal with the practical operation of using the circular saw*). (299)

WARDROBE FITMENT (*Continued from page* 175)

CUTTING LIST—BUILT-IN

	Long ft.	Long in.	Wide in.	Thick in.
(A) 4 Corner posts	5	9½	2¼	⅞
(B) 12 Rails	1	4¾	2¼	⅞
(C) 2 Top frame stiles	3	4¾	2¼	⅞
(D) 5 Top frame rails	1	4¾	2¼	⅞
(E) 2 Base frame stiles	3	4¾	2¼	⅞
(F) 5 Base frame rails	1	4¾	2¼	⅞
(G) 1 Plinth	3	4¾	4¼	⅞
(H) 1 Centre pillar	5	3½	3¼	⅞
(I) 4 Door stiles	5	3¾	2¼	⅞
(J) 12 Door rails	1	5	2¼	⅞
Dowel rod	24	0	—	⅜
The following are in hardboard :				
2 Top and bottom panels (inside)	3	4¾	19¼	⅛
2 Side cheeks (inside)	5	3½	19¼	⅛
1 Back panel	5	9½	42¼	⅛
10 Door panels	1	5½	11½	⅛
1 Door lining (perf)	5	3¾	20⅜	⅛
1 Door lining (perf)	5	3¾	19½	⅛
4 Stiles	5	3¾	2¼	⅛
12 Rails	1	5	2¼	⅛

CUTTING LIST—FREE STANDING

	Long ft.	Long in.	Wide in	Thick in.
(H) 1 Centre pillar (Amended)	5	5½	3¼	⅞
2 Back frame stiles	5	3¾	2¼	⅞
5 Back cross rails	3	1	2¼	⅞
1 Back muntin	5	0	2¼	⅞
The following in hardboard :				
2 Outer cheek panels	5	9½	20¼	⅛
1 Back panel lining (Amended)	5	3¾	40½	⅛

All other inside linings should be reduced 1 in. in width to allow for back frame.

Allowance has been made in lengths and widths, thicknesses are net. Widths where shown are taken across the framing, and do not allow for interior hardboard cheeks. (402)

NEW TIMBER (*Continued from page* 181)

a certain amount of trouble though the timber will turn quite well. Spirit polishes tend to bleach the colour from the wood and clear wax polishes are to be preferred as by the use of these the unique colouring is not lost. Thin timbers tend to split in nailing.

Both the strength and durability factors of this wood are excellent. In seasoning the timber will dry only slowly and it may show some tendency to warp or split. Once thoroughly seasoned the wood is about average as regards stability.

This is obviously a special-purpose timber and one in which the colour effect would be rather overpowering if used in any quantity. However, timber of quite good size is obtainable. (379)

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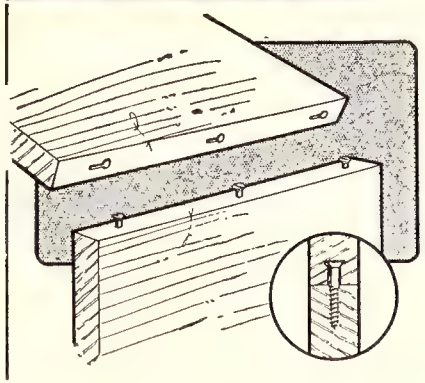
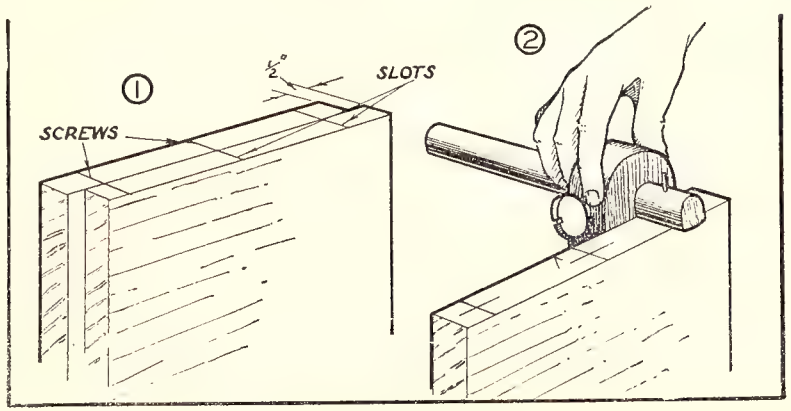


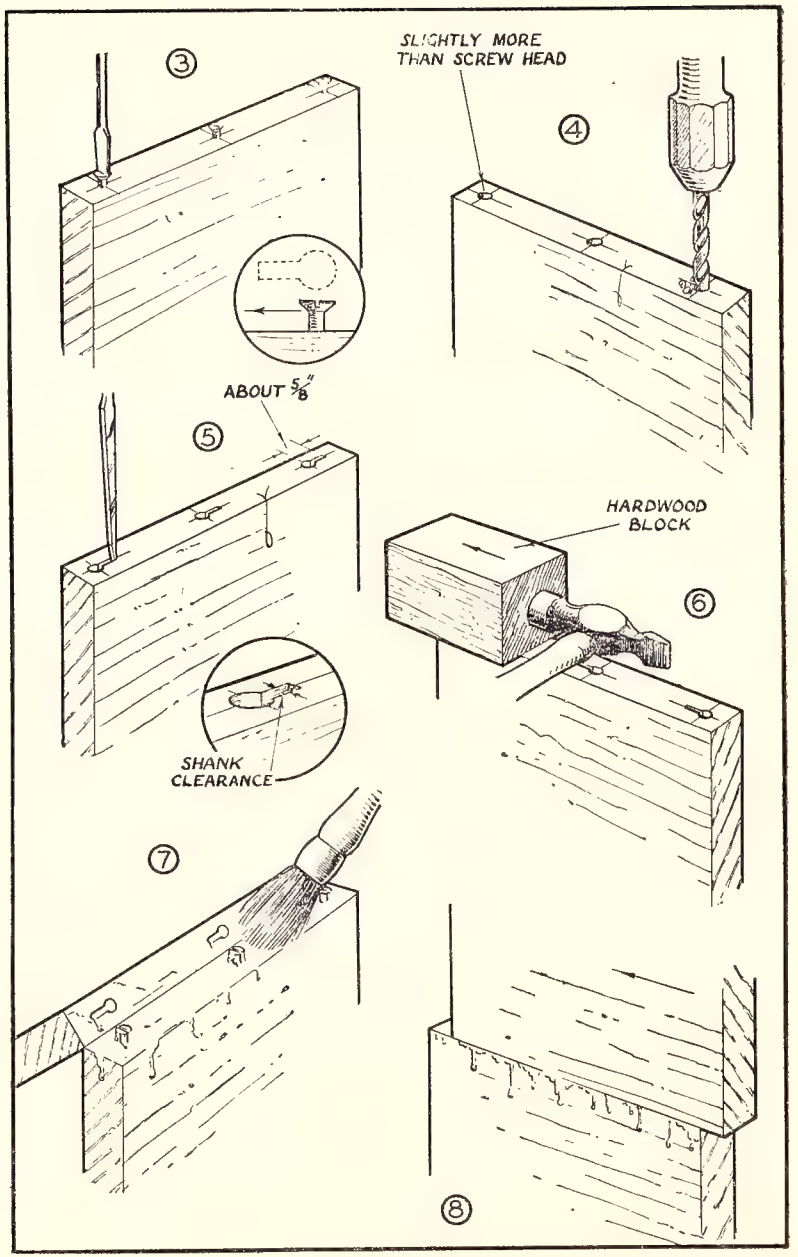
Slot-Screwing

Where wood has to be jointed in its width to form a wide surface which has to resist a fair amount of strain, the slot-screwing method can be used to strengthen the butt joint. Its main advantage is that, apart from strength, it can with care be planed and sawn as soon as the joint has been made. It is also used for attaching drawer pulls, struts, and the like

1. Prepare the boards as for a butt joint, offset one length about ½ in. and square across.
2. From the face side gauge centres on both pieces.
3. Position screws at a slight angle in relation to the slot and projecting about ½ in.
4. Bore holes for screw heads slightly deeper than the amount of screw projecting.
5. Cut slots with mortise chisel slightly wider than the diameter of screw shank.
6. As a safeguard drive a spare screw into a piece of hardwood to project by the same amount as existing screws and, using the head as a cutter, tap along each groove. Try the two pieces together dry as a check.
7. Clamp one section in the vice, give a half turn if hardwood and a full turn if soft to each screw, glue both surfaces and cramp together.
8. Using a hammer, and block to prevent bruising, drive one over the other until the ends are in alignment.

(404)





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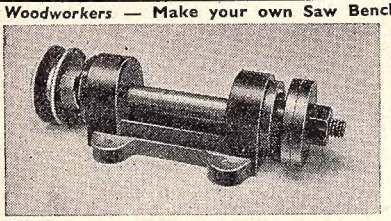

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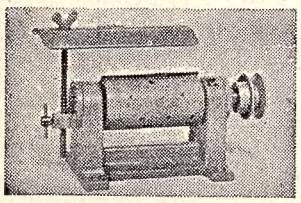

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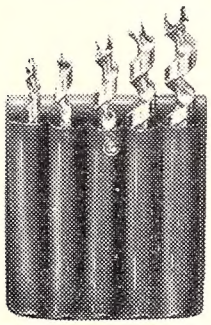

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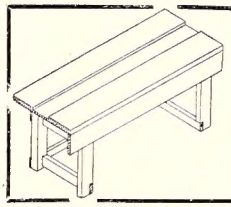

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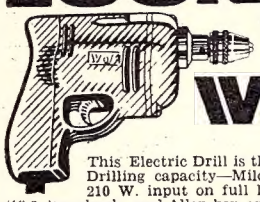

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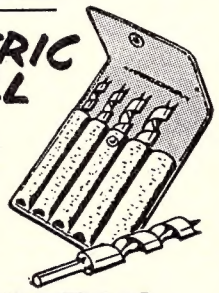

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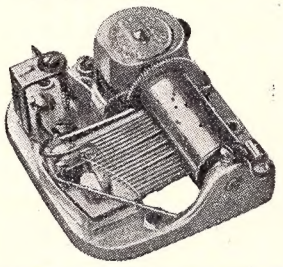

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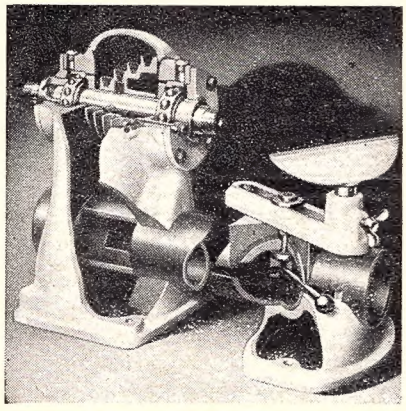

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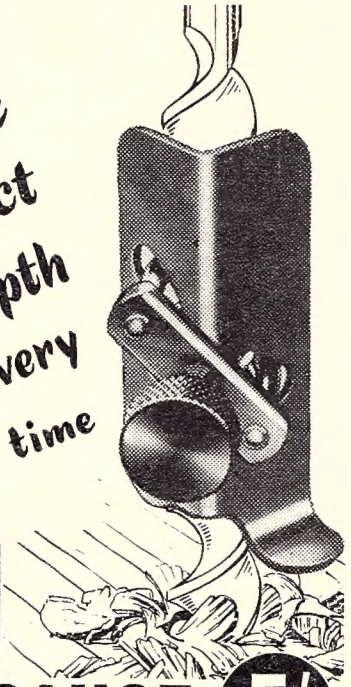

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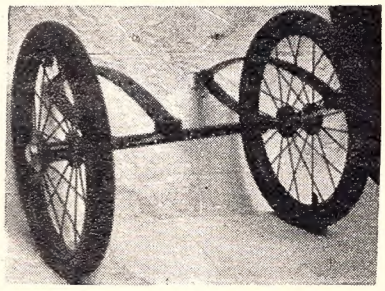

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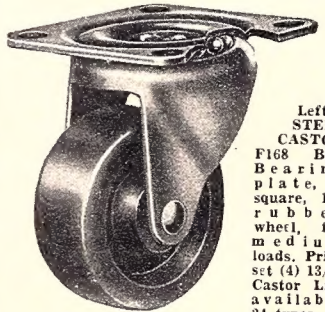

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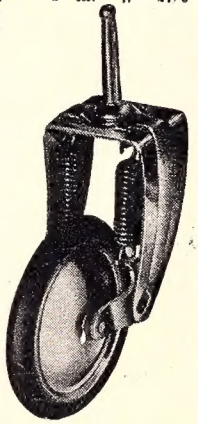

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